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COLLECTING "LITTLE THINGS." Ethel Bartlett and Rae Robertson pack baby clothes for shipment to their godchild-by-proxy in Holland, 15-month-old daughter of their concert manager friends at The Hague, Johe and Johnny Beek, workers for the Dutch underground during Nazi occupation. The piano duo gather the little garments while on concert tour, and the baby, who was named for Ethel Bartlett, will share the clothing with other needy Dutch children. Mr. Beek during the occupation suffered imprisonment in an internment camp for some time, because of his heroic work on behalf of Allied artists. Owing to his efforts, the Sadler's Wells Ballet Company, touring the Netherlands at the time of the invasion, was enabled to reach Britain in safety.

The Festival Redivivus

Courier readers are familiar with the reports about the 50th anniversary celebration of the Czech Philharmonic Orchestra, sent us by our Prague correspondent, G. W. Baruch. The Press Bureau of the Czechoslovak Government (in New York) supplies some further details. If they materialize as planned, the programs will have a very festive and international tinge. Conductors of various nations have been invited to appear as guests—among them our own Leonard Bernstein, Sir Thomas Beecham of Britain, Charles Münch, of France, and E. Mravinski from Russia. The guest musicians also will include, according to the Press Bureau, Shostakovich, Kabalevsky and Oberin, from Russia, the last as soloist in Prokofieff's Third Piano Concerto; Poulenc and Honegger, France; Firkusny, Samuel Barber, Eugene List from the U. S. A., the last to be heard in Gershwin's Rhapsody in Blue in one of Bernstein's American programs and in a joint recital with his wife, Carroll Glenn, violinist. The series will last from May 11 to 31. Here's hoping the festival has a very successful outcome!

• • •

While on the subject of European festivals, it may be well to mention some plans for other summer events. The Salzburg series will be held on a somewhat modest scale again this year, and there are announcements of a resumption of the Lucerne Festival in Switzerland in September.

The latter event had just been launched in 1939, with Toscanini as the chief conductor, when the war clouds lowered and broke. In late August the international cauldron boiled over and the festival guests hastily scattered. (According to the somewhat imaginative press dispatches, they muttered as they fled, "It's the suicide of Europe!")

The situation was somewhat reminiscent of 1914. Bayreuth was giving Flying Dutchman a quarter of a century ago, when the Kaiser threw his one good glove into the ring. Superstition-mongers shivered a bit and thought it strange that in 1939 the Walhalla of the Music-Drama revived that fateful epic of the wandering mariner, whose boat with the blood-red sails again hove into port at the Festspielhaus. The rest is history.

The Lucerne Festival Weeks were carried on on a small scale during the war. But here we are in the days of peace and the Atomic Era. The European tourist trade is as yet restricted mainly to the military, gentlemen and ladies of the press, and Very Influential Executives. Yet the festivals are picking themselves up and gingerly brushing themselves off. A new musical race is on. . . . Who said that opera was a dying art?

Homage to Foster

ASCAP, always promoting the American composer, has a pleasant custom of awarding prizes to the best original compositions created by elementary school children in the Pittsburgh public schools. The contest is carried on by the Fine Arts Committee of the Civic Club of that city, with the co-operation of the Pittsburgh elementary school system. The prizes are awarded on the anniversary of Stephen Foster's death, the 81st such observance having taken place at Carnegie Music Hall, Oakland, Pa., Sunday afternoon, Jan. 13. A good way to mark the anniversary of one of our most genuine—and certainly most spontaneous—composers!

Lincoln in the Argentine

Joana and Louise Leschin, North American duo-pianists, who have been touring in South America, relate that the Argentine public shows its sympathies with our country by applauding works by our composers. Most moving was the enthusiasm shown after a performance in Buenos Aires of Aaron Copland's A Lincoln Portrait, with the text from the Emancipator's writings spoken in Spanish. Juan Jose Castro, the pro-democratic conductor of this work, had been relieved of his government posts and later founded an independent orchestra. The public filled the hall, and the atmosphere was tense.

Anything to Oblige!

A touring bass arrived in a small Western town a few hours before a scheduled concert appearance. On checking the auditorium, stage and what-not, the singer discovered that due to the exigencies of wartime manpower and gasoline shortage the grand piano had failed to arrive. He and his accompanist canvassed local sources and were lucky to find a fine instrument, the only flaw being that the piano had been tuned to orchestral pitch—a half tone higher than the comfortable norm of concert.

"I can use this piano," the bass said, "but it will have to be lowered a little." He was assured this could be done. How it was done was found in the note which greeted him upon his arrival at the concert hall: "Forgot to ask how much you wanted the piano lowered, but figured a couple of inches would be enough. Sure hated to saw off her beautifully shaped legs—but anything to please such a fine artist."

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March 15, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

Signs of Spring are multiplying. The balmy days will see at least one experiment when a series of "Pop" Concerts is installed in Carnegie Hall for the first time (May 4-June 22), played by 70 members of the Philharmonic six evenings a week. No news as yet as to the leaders except that there will be "renowned guest conductors."

P.S.—No alcoholic sprees are encouraged in the dignified auditorium sired by Carnegie and dedicated by Tchaikovsky and Damrosch. The announcement says rather severely: "For listeners who wish to eat and drink while the concert goes on, tables and chairs will be set up in the art gallery and bar, where music will be *piped in*." Picture, friends, a whole Rhine Journey suddenly inundating the unsuspecting guests.

• • •

Some of our eminent conductors are branching out into the art of grease paint if we can believe reports. On a recent Sunday, Eugene Ormandy, says our informant, was scheduled to rehearse the Detroit Symphony for a Ford Hour broadcast. Because of stormy weather, his plane arrived 45 minutes later than the time when the rehearsal began. The program director, therefore, went on stage and started to rehearse the orchestra. Meanwhile the Philadelphia conductor was rushed from the airport to the hall, and as he sprinted in, taking off his coat *en route*, he heard the musicians playing the prelude to Pagliacci.

It happened that Ormandy opened the stage door at the instant when Tonio parts the curtains in the opera and enters for his Prologue. When the silent bar occurred, the conductor, who knows his operatic scores, spoke the entrance line, *"Si puo"* ("If I may?"). The orchestra, says our informant, took about ten minutes to quiet down!

• • •

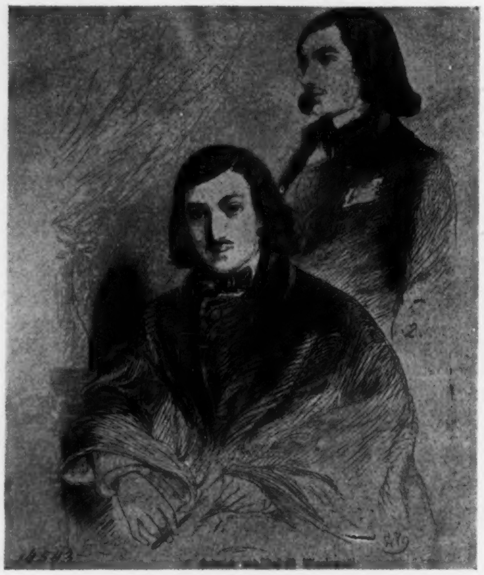
William Kapell, whose dashing performances of the Khatchaturian Piano Concerto have subjugated audiences both in this country and Australia, recently received a cable from the composer in Moscow, containing greetings and "best wishes for new creative successes." Incidentally, at one of the young pianist's recent appearances with the Philadelphia Orchestra in Washington, playing Rachmaninoff's Second Concerto, an interested auditor was Helen Keller. At the intermission she asked to be taken backstage to meet the soloist.

• • •

Accessories worn by operatic stars often have quaint background stories. The shining, single ear-ring bravely swinging from Pinza's ear in Don Giovanni is said to be a mate to the one worn by Richard Crooks as Romeo. Some years back the two singers invaded the 5-10-20 cent shop and purchased a pair of ear-bobs, Mr. Woolworth's choicest, and gleefully divided. Now one is worn by a gallant of Verona and the other by a noble from Seville—what a change from a dime store!

• • •

Red Face Department: Hans E. Holm, of Enumclaw, Wash., some time ago took pen in hand to inform the Musical Courier in kindly fashion that it was guilty of contradicting itself when, in the issue of Jan. 1 last, it reported that Un Ballo in Maschera was restored on the previous Dec. 8 to the Metropolitan repertoire "after an absence of four years." In black and white, from our own files, our correspondent was able to prove to us that the opera was absent for one season only, as it was given at the Metropolitan on Dec. 17, 1943, Jan. 15 and 27, and Feb. 21, 1944, with three out-of-town performances the same season. Mr. Holm adds that he has been a subscriber of the Courier for 25 years "and like your publication very much." (The fact is, Jussi Bjoerling, who sang in the work at its previous major revival, was absent from the company for four years, but it was given with other tenors in his absence.)



HENRI AND JOSEPH WIENIAWSKI
(From a 19th Century Drawing.)

The picture on this page is a youthful one of the Wieniawski Brothers, Henri, famed Polish violinist and composer, and Joseph, equally noted in his day as a pianist, and as teacher at the Moscow Conservatory. (The former made a tour of America, to great applause, with Rubinstein in 1872.)

An interesting letter written by Henri in 1854, when he was only 19, was loaned recently to the Musical Courier by Paul Stassevitch. The missive shows that, almost 100 years ago, artists were not averse to a bit of publicity. (Query: Have they ever been? Page Nero.) The letter, written in French, to Dr. O. Lindner, then music editor of the Berlin Vossische Zeitung, is as follows, in a free translation made by Rene Devries, Musical Courier Associate Editor and Chicago representative:

Dear Dr. Lindner:

You will be surprised at the liberty I am taking in writing from a place far from Berlin, but you were so good in showing interest in my work during our sojourn in your city that I count on your usual kindness and on your customary interest as an excuse for my temerity.

Here goes! After leaving Berlin we gave (with *great* success) several concerts in Posen and we are in Koenigsberg now. Day after tomorrow we are giving our fourth recital in that city, and on each previous occasion we appeared before a sold-out house, so that honor, glory and money have met us on our trip. We are to give a few more concerts here; afterwards we shall move on toward Danzig and then back to Posen.

You know, my dear Doctor, how great a service you could grant us by giving us a little mention of our activities, and I sincerely hope that you will permit me to forward items of interest from time to time.

Now I close this note by sending my best regards, in which my brother wishes to join me.

I am, dear Doctor,
Your humble servant and friend,
HENRI WIENIAWSKI.

Koenigsberg, May 6, 1854.

• • •

The National Federation of Music Clubs, having some months ago equipped the Symphony Orchestra of Athens, Greece, with replacement instrumental parts, so that it might resume concerts, has now come to the rescue of the Vienna Philharmonic. "This is what we regard as practical International Music Relations," observed Mrs. Guy Patterson Gannett, president of the Federation. Or to paraphrase, kind words rosin no violin strings!

• • •

Newest pianistic sensation is Maryla Jonas, Polish artist, who escaped from her country to South America after untold hardships. Her recent New York recital caused her to be dubbed a "second Carreño."

• • •

Tonal Tattling: So popular was the USO unit known as Symphony of Strings that hospitalized servicemen at Oahu in the Hawaiian Islands took their music stands apart and hid the pieces under mattresses and inside plaster casts in a vain effort to delay the players' departure for Saipan! The quartet, all graduates of Juilliard, including Shirley Mesmer, Gloria Graham, Genevieve Kneise and Margaret Purvis, travelled 17,000 miles during seven months in Guam, Saipan, Tinnien, Okinawa, Iwo Jima, Luzon and Leyte (remember those places?). . . . The National Federation of Music Clubs, all hot and bothered at Edwin Franko Goldman's recent castigation of the quality of some Army Bands in the Pacific, is, according to a bulletin, "mobilizing its membership to urge the introduction of legislation commissioning Army bandmasters" and to support any bills along these lines that may be introduced. That's a lot of ladies to get mobilized all at one time, and the law-makers had better do something about it! . . .

Add Prodigious Memory Section:

Steven Kennedy, the American baritone, who served Uncle Sam both as a regular soldier and previously as a USO entertainer, now back in the singing field, is said to know the baritone roles in 23 operas, as well as many musical comedy parts and song repertoire in a number of languages. . . . Another versatile artist is Evelyn MacGregor, the deep-contralto of several radio spots, such as Album of Familiar Music, American Melody Hour, and Waltz Time, who, unknown to most of her "mike" fans, has sung Amneris and Azucena, among other roles as guest with various opera companies. . . . Noted concert artists returning to U. S. next season, says report, include Enesco and Thibaud.

• • •

Casadesus, the French pianist, who has recorded music by Ravel and includes his works in his recitals, was an intimate friend of the late Frenchman. He made four concert tours with Ravel, and relates that, though the latter was a shy man and once refused the Legion d'Honneur, he had no false modesty. Regarding the famous Bolero he said, while it was being composed, "I am working on a piece which will be so popular that fruit peddlers will whistle it in the streets!" . . . (Perhaps, however, he didn't foresee that one day it would be played in a "swing" version!)

• • •

The members of the Metropolitan Opera Standees Club, as expressed in a recent issue of their Bulletin, have a "peeve" against a certain recorded issue of excerpts from the Ring. "The balance between the Valkyries and the principals is incorrect," they assert, and as they make nightly astute measurements of the distance between the stage and the rail, they ought to know! The final note of their remarks is a bit ominous: "We have been patient. Let us hope that before too long a group of singers and players can be assembled to give us the recording of the entire Ring that both we and the Ring deserve."

• • •

A famous prima donna on returning to her home town was invited to sing at the Church where she had made her earliest hit as a choir soloist. She agreed most graciously but flatly refused to walk in the choir processional customary at the beginning of the service. Enthroned in the high seat of the choir-loft she waited in state. After the processional hymn and the general settling down, she arose and sang vehemently and emotionally "Oh Master, Let Me Walk with Thee!"

CONVENTIONS ARE BACK!

Detroit Is Scene of Combined Meeting by Notable Music Groups

DETROIT, THE CONVENTION CITY.

THREE EXECUTIVES IN CONVENTION GATHERING.

Left, Edwin Hughes, Executive Secretary of the National Music Council; center, Leon Carson, newly elected President of the National Association of Teachers of Singing; right, John C. Wilcox, retiring President of the latter organization. (Wilcox Photo by Everett & Stoffel, Denver.)

By LEON CARSON

Cultural Reciprocity—a Factor in International Relations—was the general theme of the 70th Annual Meeting of the Music Teachers National Association held at the Hotel Statler in Detroit, Mich, from Feb. 19 to 24, in conjunction with the meetings of the National Association of Schools of Music, National Association of Teachers of Singing, National Music Council, American Musicological Society and the Michigan Teachers Association.

Despite uncertain train operating schedules and over-crowded hotel accommodations, the conventions reflected much of their accustomed pre-war glamor, excitement and general activity. Over 1,100 members of the participating organizations registered for the interesting events programmed. A constant flow of meetings, forums, receptions, conferences, lunches, musical interludes and dinners followed in rapid succession, well-nigh over-taxing the energies of the most ardent musician and teacher.

The opening session of the M.T.N.A. meeting was called to order by President Quarles in the Wayne Room and after the invocation the various visiting organizations were welcomed to Detroit by the personal representative of the Mayor. Bendetson Netzorg, the energetic Chairman of the Local Committee on Arrangements—to whom goes a fair share of the credit for the convention's success—made the response.

Section Meetings a Feature

Throughout the week section meetings were held including the Theory Forum with Allan I. McHose of the Eastman School of Music presiding; Musicology and Education, Glen Haydon, University of North Carolina acting as chairman; Junior Age Education, Mildred Eakes, Cincinnati Conservatory of Music, presiding. Two important meetings and breakfasts of the Council of State and Local Presidents, Edith Lucille Robbins, Lincoln, Neb., chairman, brought out discussions on individual Association projects, State plans of Certification, Code of Ethics, Successful Recital Plans, Teaching and other Problems. The Functional Music session with Warren D. Allen, Stanford University, chairman, covered efficiently the subjects of Music in Radio by Gilbert Chase, N.B C. University of the Air; Descriptive Elements in Theatrical and Program Music by Walter Rubsamen, University of California; and Music Therapy in which some case histories in Clinical Work were effectively described by Dr. Ira Altshuler of the Eloise Hospital, Detroit. A special pilgrimage to the hospital was included for the purpose of witnessing practical demonstrations of the great work being done in that institution through music as a therapeutic agent.

Section Meetings also included a session on Colleges and Universities, with Leland A. Coon, University of Wisconsin, chairman. The Music Student Prepares for College by Roy D. Welch of Princeton University, Collegiate Degrees in Music by Arlan R. Coolidge, Brown University, Teaching the Understanding of Contemporary Music by Cecil M. Smith, University of Chicago, and a general Panel Discussion were included. An interesting session was that on "Concerning Latin America," with Gilbert Chase, New York, acting as Chairman. This included a paper by Russell Goudey of the Southern Publishing Company, New York. Charles Seeger, Chief of the Music Division, Pan American Union, Washington, D. C., was also heard in a discourse on Political and Artistic Values of Music in International Relations.

Library Resources Stressed

A special forum on Library Resources was held with Edw. N. Waters, Library of Congress, as Chairman. H. Dorothy Tilly, Chief of Music and Drama Division, Detroit Public Library, spoke on What the Library Can Do for the Music Teacher, as did Edward Bredshall, of the Art Center Music School, Detroit. Library Collections and Musical Activities was the subject of a paper by John T. Windle, Newberry Library, Chicago.

A Folk Song session, with Thelma G. James, of Wayne University, presiding, was held on Feb. 21 in the Wayne Room. This included a paper on Hungarian Folk Music by Lola de Grille, International Institute, Detroit; The Sailor Songs of the Great Lakes by Ivan H. Walton, Ann Arbor; Finnish Folk Songs of Northern Minnesota, by Marjorie Edgar, Marine on St. Croix, Minn.; a demonstration of folk instruments of India, Syria and Lebanon and Yugoslavia, with Florence Cassidy, Council of Social Agencies, Detroit, as Commentator.

Other important section meetings were also held on the Psychology of Music, Max Schoen, Carnegie Institute of Technology, Chairman, and on Community Music, with Augustus D. Zanzig of the Griffith Music Foundation, as chairman. Fowler Smith of Detroit, W. Otto Miessner, Lawrence, Kans., Mrs. Kenneth R. Yager of Detroit and Raymond Burrows, Teachers College, New York, were other speakers on this latter session. Dr. Howard Hanson conducted a forum which dealt with the subjects of The Creation of an American Music, Problems of Distribution and Dissemination of American Music, American Music and the Public, The American Composer and the Performance of his Work. The other speakers were Quincy Porter of Boston, Otto Luening, New York, and Roy Harris, Colorado Springs.

Two sessions on School Music were presided over by David Mattern of the University of Michigan. At the Piano Forum, with Leo Miller of St. Louis presiding, the Place of Piano Study in Modern Music Education was ably discussed by William Krevitt, Brooklyn; Edwin Hughes and Reginald Godden, of New York, and Maurice Dumesnil of Michigan State College. The Violin Forum was presided over by Waldemar Geltch, University of Kansas and included important papers by Hugo Kortschak of Yale University, Gilbert Ross, University of Michigan, and Arnold Small, University of Iowa. Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, presided over a most interesting forum of Canadian music.

A joint MTNA and AMS meeting, with Charles Seeger of Washington presiding, offered some excellent papers on Music and Musicology in the New World 1946; the Earliest American Negro Minstrel Music; The Pedigree of the Blues; and the Use of Music as Propaganda by the OWI. Charles Seeger, Hans Nathan, Otto Gombosi and Henry Cowell were the speakers.

Voice Sessions Draw Crowds

The M. T. N. A. Voice Forum, with Leon Carson of New York presiding, proved a center of attraction for all those vocally minded. The two sessions of addresses and discussions were heavily attended by enthusiastic audiences. Papers were read by Ruth Miller Chamlee, Los Angeles, on Our Post-War Vocal Horizons; Frederick A. Protheroe, Detroit, Tendencies in Modern Teaching; J. Oscar Miller, Chattanooga, The English Language—a Help or a Hindrance in Singing; Richard DeYoung, Chicago, Teaching Devices and Their Values; Albert Lukken, Tulsa, Vocalization in Modern Vocal Training (with demonstrations); Homer G. Mowe, New York, The Condition of Voice Education; Bernard U. Taylor, New York, Preparing for Singing in its Larger Forms.

The outstanding social event of the M.T.N A. meeting was the annual banquet held jointly with the National Association of Schools of Music in the grand ball room of the hotel. Prominent at the long guest table were retiring President and Mrs. James T. Quarles, the toastmaster Donald M. Swarthout, and guest speakers Olin Downes of New York, Edgar Guest of Detroit and the Hon. Chester E. Merrow, Congressional member from New Hampshire. Music at the banquet was furnished by the well-drilled a cappella choir of Wayne University, Harold Tallman, director; Cameron McLean, baritone soloist, of Detroit, sang a group of songs.

Music Events Delight

An attractive program of musical events was heard intermittently throughout the convention week. On Feb. 21 Emily Mutter Adams, violinist, with Karl W. Haas at the piano, was heard in recital in the Wayne Room, and the Tuesday Musical Choral Ensemble, Gertrude Heinz Greer director, Marie S. Davis accompanist, presented the Fantasy on a Russian Folk Song by Pierscheyeff-Gaines. Two splendid musical events featured Washington's Birthday—a joint afternoon-recital by Katja Andy, pianist; and Thelma von Eisenhauer, soprano, with Margaret Nannebrach, accompanist, all of Detroit. In the evening, Music Hall was packed to the doors when the Detroit Symphony Orchestra presented a complimentary concert, with Karl Krueger conducting the Concerto Grosso by Castro, Symphony No 4, Op. 34 of Hanson and the Sibelius Symphony No. 2 in D, Op. 43. On Saturday evening a superb concert of chamber music was played in the Racham Memorial Building by Joseph Gingold, violin, Georges Miquelle, violoncello, and Mischa Kottler, piano. A fine program of Canadian music for the piano was given in the Wayne Room by Reginald Godden, of New York. On Sunday at St. John's Episcopal Church August Maekelberghe, organist of the Church of the Messiah, Detroit, gave a brilliant organ recital of compositions by Bach, Brahms, Bedell, Franck, Schumann, Vierne and Maekelberghe. This was supplemented with a group of choral numbers by the First Baptist Church Chancel Choir, Cyril Barker, Organist-Director, Mabel Mickel, soprano, and Gladys Barker, contralto.

M.T.N.A. Members Elected

At the final business meeting of the M.T.N.A. the following members were

(*Continued on page* 26)

NEW YORK CONCERTS: Podium Figures on Parade

EUGENE ORMANDY with GYORGY SANDOR, soloist under Ormandy with the Philadelphia Orchestra in the world premiere of the Bartók Piano Concerto No. 3 in Philadelphia on Feb. 8 and 9. The concerto was repeated in New York on Feb. 26 and in Philadelphia on Feb. 25. Mr. Sandor is a former pupil of Bartók. (Photo by Schonbrunn.)

Tossy Spivakovsky was the soloist of the Philharmonic concert on Feb. 23. The Tchaikovsky Violin Concerto was his vehicle and his reading was most effective and convincing. He excelled with his immaculate technic, and his sweet tone, his musical phrasing and dramatic drive. The sold-out house was joined by the orchestra in the enthusiastic applause for this remarkable reading. Artur Rodzinski repeated his performance of Shostakovich's Fifth Symphony, and Roy Harris again conducted his Memories of a Child's Sunday, which opened the program. H. W. L.

Bartók Piano Concerto No. 3 in N. Y. Premiere

The Philadelphia Orchestra, under Eugene Ormandy, opened its concert on Feb. 26 with a reading of utmost delicacy of Fauré's orchestral suite, Pélléas and Mélisande. This tender and most delightful music seems to this reporter almost like a pendant to Mendelssohn's music to Midsummer Night's Dream, in its lightness, its animation and romanticism. The three excerpts each had a masterly reading. Beethoven's Eighth Symphony followed. Compared with the reading the work received a few weeks ago by the New York Philharmonic under George Szell, we would call Ormandy's conception more romantic and heavier than the previous one, which we preferred.

After intermission followed a memorable event, the first local hearing of Bartók's Concerto No. 3 for piano and orchestra. Gyorgy Sandor was the rightly celebrated soloist of this magnificent piece. Bartók finished it on his death-bed, and in the slow second movement there seems to be a premonition of the end. There are passages of such unreal beauty that one listened stunned and deeply moved. The two corner movements are based on dance rhythms, such as are so often employed by Bartók, but here everything is simple and all the dissonant elements so dissolved that the work sounds consonant at almost every moment. The audience enthusiastically feted soloist, conductor and orchestra.

The evening closed with a rousing reading of Richard Strauss' Death and Transfiguration. H. W. L.

Schnabel in Brahms

Artur Schnabel was the piano soloist in Brahms' Second Concerto at the Philharmonic concert in Carnegie Hall, Feb. 28. Other selections were the Vivaldi-Siloti Concerto Grosso in D minor, which opened the program, and the Sibelius Fourth Symphony. The latter found the orchestra at its best. Under Rodzinski's direction, it emerged with force and directness. There was an excellent balance, and the conductor took pains not to obscure the horn choir in its important passages.

Schnabel in the concerto at times seemed to be at odds with the orchestra; the co-ordination was far from perfect, and some passages were blurred. At its best, in the slow movement and the more flowing passages of the second, the results were gratifying. R. K.

Regules with Philharmonic

Marisa Regules was the soloist with the Philharmonic-Symphony on March 2, playing the third Rachmaninoff Piano Concerto under Artur Rodzinski, on a program also including the Vivaldi-Siloti Concerto Grosso in D minor, op. 3, No. 11 and Sibelius' Symphony No. 4. Miss Regules' gifts of fluent and sparkling technic and dynamic power were brilliantly set forth in the Rachmaninoff work, and temperamentally she was equally at home. The tempo was too rapid occasionally, but she proved a poetic as well as virtuosic interpreter, riding the orchestral surges with ease, especially in the tremendous last movement. The audience gave her an ovation. M. L. S.

A Sousa Genuflection

The Philharmonic Concert on Sunday afternoon, March 3, under Artur Rodzinski, repeated the latter two sections of Roy Harris' Memories of a Child's Sunday with the composer conducting, and Sibelius' Symphony No. 4. The orchestral portion further consisted of Tchaikovsky's Romeo and Juliette and closed with a spirited reading of Sousa's Stars and Stripes Forever commemorating the composer's death on March 6, 1932.

Soloist again was Artur Schnabel, who gave a perfect reading of Mozart's Piano Concerto in A major. One can scarcely imagine a more profound and at the same time more gracious interpretation than this one, which held the audience spellbound. So great is this artist's fascinating power that a lapse of memory not only didn't disturb the deep impression of his playing but was taken by the audience as a welcome opportunity to force a repeat performance of the last movement. H. W. L.

Szigeti with City Symphony

The highlight of the concert of the New York City Symphony, with Leonard Bernstein conducting, on March 4 and 5, was, in this reviewer's opinion, the deeply moving performance of Béla Bartók's Portrait No. 1 for violin and orchestra, played superbly by Joseph Szigeti. This artist, a close friend of the late composer and his most authentic interpreter, gave a reading of this piece long to be remembered. The composition is a very early work (1908). All the more interesting is the fact that, in its intimacy, its introspection and simplicity, it rounds the circle leading to Bartók's swan song, the Piano Concerto No. 3, especially the latter's second movement.

It was preceded with another first New York performance of an early Bartók work, his Rhapsody No. 1 for violin and orchestra. Here Bartók delves into the treasure of folk music, devising for the violin an effective display piece.

Bernstein and his orchestra provided excellent orchestral support. They opened the evening with a straightforward reading of Handel's Concerto Grosso No. 12, followed by Chavez's Sinfonia India. This work also is based on folk rhythms and has a certain barbaric quality in sound and percussive effects, but is interesting in poetic content, some of which seemed to escape on this occasion. The concert closed with Mendelssohn's Symphony No. 3 ("Scotch"), given a spirited reading by Bernstein and his orchestra, more and more an integral part of this city's musical scene. H. W. L.

Ana Drittelle Plays Cello

A cello recital by Ana Drittelle drew an appreciative audience to Town Hall on Feb. 16 (afternoon), when the artist offered a program of Boccherini's Adagio e allegro, Bach's Suite No. 6, D major, Sonata by A. Casella, Tchaikovsky's Variations (on a Rococo theme) and Bloch, Popper, Creston and Albeniz pieces. Miss Drittelle has a lovely, swelling tone, heard to advantage in the Boccherini score. Her recital created an excellent general impression, although there were a few slips of technic and intonation. She had the able assistance of Valentin Pavlovsky at the piano. D. B.

John Feeney's Annual List

John Feeney's yearly recital in Carnegie Hall on Feb. 17 found the tenor in good voice and in full possession of his admirable artistic qualities. With the excellent support of Edwin McArthur at the piano, he sang a program of Handel, Donaudy, Mozart (Il mio tesoro from Don Giovanni), Franck (Panis Angelicus from Messe Solennelle), Franz, Schubert, Monroe, Chaminade, and Irish, Scotch and English songs. The song Fair Una, arranged by Hardbeck, was sung in Gaelic, a performance of delicacy, finesse and Celtic racial coloring. The singer is especially happy in his interpretation of ballads and folk material and in the classic idiom. Operatic excerpts would fare better with less restraint. D. B.

Zina Ziporah Sings

Zina Ziporah, Russian soprano, gave her debut recital at Town Hall on Feb. 19. There is promise in this voice and a great amount of interpretive qualities. Italian songs by Pergolesi, Cesti, and Strozzi, arias of Puccini and Verdi, and works of R. Strauss, Hugo Wolf, Ravel, Debussy with a group of old English airs and American folksongs combined to make a well balanced program which was enthusiastically received by a fair-sized audience. Ernst Victor Wolff competently assisted at the piano. J. M. K.

Casadesus at Summit

Robert Casadesus' recital, at Carnegie Hall on Feb. 20, was a high spot of the season as far as piano recitals go. The French pianist undoubtedly is one of the very first representatives of his art today and his playing in every respect is outstanding in its high culture, its sense of tonal beauty, its never biased balance and delicacy. His feeling for the classics, an especially French quality, was most happily proved in his traversal of Mozart's Sonata in F major, whereas his abundant romantic feeling, always controlled by an unfailing sense of form and proportion, showed convincingly in his reading of Schumann's Fantasia, op. 17. It was an interpretation completely introspective and still glamorous in its wealth of expressional and rhythmical nuances and details. It is only natural that his playing of the Children's Corner by Debussy was quite unsurpassable; and by the same token Ravel's three excerpts from Miroirs were masterpieces of exemplary piano playing. H. W. L.

(*Continued on page* 17)

ELEANOR KNAPP

A THRILLING NEW MEZZO-SOPRANO!

" . . . it did serve to introduce to Detroit a young singer of top-drawer quality. One refers to Miss Knapp who was revealed as a fiery Carmen when she came forth to sing the Gypsy Song from Bizet's opera and to encore with the same opera's Habanera. Her tone was rich and liquid, her diction faultless. There is no doubt at all that she would be a convincing and eloquent cigaret girl. Truth to tell, she stole the show."—*Detroit (Mich.) News, Feb. 12, 1946*

"Miss Knapp traversed a diversified and nourishing program, ranging from 17th century Italian to 20th century English, with Mozart and Donizetti arias, a lieder group and some French songs along the way. The artist has range and mobility and considerable power . . . the dramatic impulse, the sense of theatre behind her operatic offerings were unmistakable, while the German songs struck varied moods and offered some nicely sustained lines. In the latter category I especially liked the Wolf 'Verborgenheit', muted and thoughtful, and built skillfully to a brilliant climax. Wolf's 'Er Ist's' was exuberant and vernal, and the Strauss 'Zueignung' as encore had neat down and up leaps in the final measures."—*Minneapolis Star-Journal, Jan. 25, 1946*

"Miss Knapp thrilled her audience with her magnificent range as she sang The Gypsy Song from Carmen. . . . The height of the evening's concert in duets was Miss Knapp's and Mr. Jagel's interpretation of the touching 'Home to our Mountains' from Il Trovatore. The rich, almost contralto-like tones of Miss Knapp's voice blended superbly with Jagel's clear, bell-like tenor."—*The Denver (Colo.) Post, Jan. 30, 1946*

CONCERT OPERA ORATORIO

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Nazis or Non-Nazis?—Is Our "Screening" a Success?

The Granddaughter of Richard Wagner Gives Her Opinions as to Musicians' War Guilt

By FRIEDELIND WAGNER

Now that we have undertaken something like a musical purge in Germany and Austria, the direct results are sometimes rather startling to one who has a most complete record of all those concerned. The immediate and disconcerting impression is that after this "shake-up," real Nazis are again sitting right on top. Some of the worst Nazis have been cleared by Allied authorities, first and most speedily, and some who had nothing but trouble with the Nazi rulers are now in turn having their troubles with Allied authorities.

It looks to me as if by a diabolical trick former Nazis, who through some means or other manage to present a "clear record," are now advising Allied authorities against former anti-Nazis. The same poisonous denunciations which made life a continuous misery for men like Knappertsbusch and Furtwaengler during the Nazi regime, seem to continue against them, except that the key to the melody has changed. In former days they were constantly denounced for being anti-Nazi; now we get the reversal, "Of course, they were Nazis."

The Case of Knappertsbusch

It seems strange that a man like Knappertsbusch was suspended by Allied authorities. His six month confinement in a concentration camp was obviously forgotten, as well as Hitler's violent personal hatred for him, which forced him to leave Munich early in the Nazi regime and to go to Vienna, not knowing that he would run into the Nazis again in Austria.

Knappertsbusch, a real Bavarian, known for his honest but by no means always delicate way of expressing himself, aroused Hitler's hatred even before the latter assumed power. I myself was a witness to Hitler's turning purple in the face at the mere mention of the conductor's name and his violent denunciations of him. He had him sent to a concentration camp for six months after the following incident happened in 1934.

Knappertsbusch arrived for a rehearsal with his Munich Orchestra, when the entire playing personnel greeted him with loud *"Heils."* Knappertsbusch ignored it. The orchestra persistently continued to shout: *"Heil!"* Finally Knappertsbusch turned round and said sarcastically: *"Heil, heil, heil! Wen soll ich denn heilen?"* He was making a German pun: "Cure, cure, cure! Whom shall I cure?" Hitler refused to attend performances conducted by him — and finally forced him out of his directorship completely.

Of course, Knappertsbusch's former colleagues-in-exile do not get so excited over him, either *pro* or *contra*, because he never was considered Germany's Number One Conductor. As such, he never aroused jealousy and antagonism and hatred of the most personal nature, such as Furtwaengler has.

Furtwaengler's former colleagues, in my opinion, have no justification whatsoever to sit in judgment over him—since no one can tell how *they* would have behaved if they had been permitted to continue their careers in Germany. The same goes for all those who had no other choice but to hate the Nazis, because the Nazis hated them first, anyhow.

Calm Appraisal Needed

Let us sit back for a few minutes, forget all personal dislikes, and behave not like Nazis, but the fair and civilized people we profess to be. Since none of us is perfect, we should not cast the proverbial stone. . . . The least thing we can do is to hear both sides—and find out what motivated the other person's actions.

Thus, before we shout down Furtwaengler with "Of course, he was a Nazi because he stayed in Germany," let us find out, *why* he remained. As early as 1933 Furtwaengler said: "I feel it is my duty to stick it out here and save whatever can be saved artistically at a time when the country is headed for ruin and destruction." You may not agree with him, but I feel that this view at least demands respect; that in sticking it out his life between 1933 and 1945 was like walking a tight rope between exile and the gallows. I do hope that nobody will now start blaming him for not getting hanged voluntarily and joyfully! . . .

The other day somebody attacked Furtwaengler with this most ethical argument: "Besides, he could have made much more money if he had left Germany!" Certainly he could have, but he obviously felt that art was more important than a fat bank account.

That a fight against the Nazis inside of Germany was futile, this writer realized at the age of 19, and took the logical step into exile. But does this fact justify me in condemning someone who did try to fight a hopeless and losing battle?

In the beginning his fighting back did have some positive results, which must have encouraged him with the hope that he could accomplish some more, not realizing how soon the results would be negative—ending finally in a few compromises, the latter now being inflated into unforgivable crimes.

Phony Staatsrat "Honors"

We seem to have a lot of wrong notions about several of the Nazi institutions and to put the wrong emphasis on quite a few matters. For instance, one of Furtwaengler's major crimes, according to our present code, is the fact that he belonged to the so-called Prussian State Council. Let me tell you the history of the "Staatsrat." The Nazis, who tried so frantically to give themselves an air of legitimacy, gentility and breeding, were well aware in 1933 that they were neither accepted by society, by the intelligentsia or even the military.

They heard about King George VI knighting people in England and about the French making their honored citizens members of the Legion D'Honneur. Goering could do neither—but wanted to very badly. With that strange mentality of theirs, the Nazis always wanted to impress the world with the "proper" appearance! So he made a list of Germans, outstanding in their field, without regard to their political past or present, and nominated them to the Staatsrat, including, of course, also quite a few of the top Nazis.

The Staatsrat opened with a huge session; the members received a large scroll of parchment, a salary of 6000 marks per year and the privilege to ride on the German railroads free in first-class, and then never met again! A Staatsrat had nothing whatsoever to say, was never consulted on anything, had no "pull" or power. Later on, when the Nazis wouldn't allow any Germans to accept the Nobel Prize, they consoled them with an appointment to the "Straatsrat," to keep them quiet and contented, or at least they thought they made up for it!

Role of the Music Chamber

Another of Furtwaengler's major crimes, according to his adversaries, was his membership in the *Reichsmusikkammer*. The Reichs Music Chamber was somewhat the equivalent of the Musicians' Union in this country, with the exception of course, that the union here does not discriminate against race, color or religion, whereas in Nazi Germany Jews were barred from the union, and thus unable to make a living. But in order to open your mouth and sing or wave a baton or play a fiddle you had to belong to the Reichsmusikkammer, just as one would have to belong to Local 802 or AGMA in order to do the same thing here. If you wanted to get as much as one word printed, you had to belong to the *Reichsschrifttumskammer*, or if you worked in the movies you had to be member of the *Reichsfilmkammer*.

If we indict Furtwaengler for the crime of having been a member of this *Kammer*, then we have to indict everybody in Germany for having belonged to some sort of union, and must prevent them from working.

The Philharmonic Telegram

Some persons also make a lot of fuss about Furtwaengler's wire to the Board of the New York Philharmonic.* We disregard the fact that he was not free to wire what he pleased. This resembles the case of Count Kayserling, who was invited to make a lecture tour of America in the later thirties—but was refused a passport by the Nazis and forbidden by the latter to tell the truth, but forced to cancel the tour because of "ill health." I also found a "proclamation" in a paper recently, on which Furtwaengler's name appeared, and which the paper used as fool-proof evidence against him! It was a sort of oath of allegiance to Germany's new president Adolf Hitler, signed by about 20 of Germany's leading artists, immediately after von Hindenburg's death.

It happened that at the time of publication of this statement, the Gestapo was looking frantically all over Europe trying to find Furtwaengler — without avail, to conduct at Hindenburg's funeral. When Furtwaengler reappeared weeks later from a reported romantic interlude on a Polish estate, he still did not know that he was the star of a first-rate man-hunt all over Europe!

We should have learned by now that the Nazis were not too touchy about printing people's names, whenever they felt that they might either look pretty or embarrassing on a piece of paper.

First Clash with Hitler

Few people know that Furtwaengler had his first clash with Hitler in 1932, a year before the latter's rise to power in Germany. At that time Furtwaengler and my mother were engaged in a very brisk newspaper-war, a result of their battles during the season of 1931. All papers supported Furtwaengler, except the Nazi press, which attacked him violently. Hitler invited him for an interview and shouted at him: "Mr. Furtwaengler, as long as you are backed by the left-wing papers, we Nazis are your mortal enemies."

FRIEDELIND WAGNER
(Feld-Sharek Studios.)

Thus, with Hitler's coming to power, Furtwaengler was "in wrong" with the new regime from the start, personal antagonisms and dislikes also coming to the fore. Immediate battles were fought over Furtwaengler's famous Jewish secretary, Dr. Berta Geissmar, who was also secretary of the Berlin Philharmonic Orchestra. Geissmar had always been the center of jealous admiration among conductors and musicians, both those Jewish and non-Jewish. Goebbels was reported to have sighed with regret: "If only Geissmar were not Jewish, I would force her to become my secretary."

Furtwaengler's enemies went to the extreme of actually stating that his entire miraculous success was due 99% to Geissmar's talents as a publicity-agent—and only one per cent to his talent! His enemies were driving hard to secure Geissmar's dismissal—believing and hoping that his star would fade with her departure. But she was not dismissed until Furtwaengler resigned from all his public offices in January, 1935. For two years he had fought with the Nazis over the heated issue of his playing "Jewish" music (the Hindemith-battle* with Goebbels resulting in the climax), as well as his insistence upon keeping all Jewish members of his orchestra.

During his year of "retirement," Furtwaengler's name was taboo in Germany. Goebbels' Ministry of Propaganda sent out an official order which prohibited newspapers to as much as print Furtwaengler's name.

There was also the strange incident of a clergyman being arrested on a Swiss-bound train and the purple-with-embarrassment Gestapo-agents apologizing to him with the explanation, "We thought you were Furtwaengler."

The latter was a prisoner in Germany, unable to leave, even if he had wanted to, since he was without passport for one year.

Refused Official Post

The Nazis kicked and wooed him in succession—disliking and distrusting him on one hand, on the other trying so hard to keep up a front of "business as usual" towards the world. They tried to threaten him into again accepting an official position, to no avail.

In 1936, during a big reception in our house, Goebbels, Goering and Hitler cornered him and tried everything to make him accept, climaxing in Hitler's shrill threat that he would send him to a concentration camp — and Furt-

(*Continued on page* 15)

IN this exclusive article, Friedelind Wagner, daughter of Siegfried and Winifred Wagner, expresses her convictions about the case of several prominent German musicians accused of "collaboration." Miss Wagner, who left Germany voluntarily because of her distaste for the Nazi regime, had a unique opportunity to record conversations that took place at Wahnfried when Wagner's home was visited by Hitler, Goebbels and others. Her statements represent her own personal opinion and are not necessarily those of the Musical Courier.

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*Furtwaengler, after having been appointed to succeed Toscanini as conductor of the New York Philharmonic-Symphony when the latter resigned in 1936, later sent a cable from Egypt to this country withdrawing his acceptance, following vigorous protests against his engagement by a group of the orchestra's subscribers. His cable read: "Political controversy disagreeable to me. Am not politician but exponent of German music, which belongs to all humanity regardless of politics. I propose to postpone my season in the interests of the Philharmonic Society until the time public realizes that politics and music are apart."

*The music of Hindemith was championed and performed by Furtwaengler after being banned as "cultural-Bolshevistic," though the composer was an "Aryan."

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

OPERA BALLOT RETURNS POUR IN!
Watching volunteer workers at headquarters of the Metropolitan Opera Guild are, l. to r., rear: Mrs. August Belmont, president of the guild; Edward Johnson, general manager of the Metropolitan; Mrs. Herbert Witherspoon, director of the guild and in charge of the "voting".

Opera Radio Listening Public Worldwide

In the years since opera has been broadcast from the Metropolitan Opera House, there never has been an actual survey made to discover just what operas radio audiences really like and want to hear. It took the Metropolitan Opera Guild to conceive such a plan and to put it into intelligent and practical operation. The response unquestionably has exceeded expectations, since it has been proven that the listening audience extends across both the Atlantic and Pacific oceans.

Some time ago the Guild sent out postcard ballots to determine which six of 46 operas would be requested as part of the broadcast repertory by the Metropolitan next season. By special arrangement with the management of the Met, the six operas receiving the largest number of votes, three from a list of standard operas and three from a list of lesser heard works, are to be included in the broadcast repertory of the 1946-1947 season.

Over 50,000 votes have been received from the forty-eight states, from every province in Canada, from Alaska, the Virgin Islands, the Philippines, Sweden, Puerto Rico, Cuba, England, and the Bahamas.

Mrs. August Belmont, president of the Guild, reports that over 50,000 ballots have been recorded and that they continue to pour in at the rate of more than 1,500 a day. New York, New Jersey, Pennsylvania, and Massachusetts have returned the greatest number of ballots. There is also a large response from California (which turned in over 1,000 ballots in three days) Ohio, Illinois, Missouri, Minnesota, Texas, and Oregon.

Although it is impossible to predict the final results because of the variety of tastes among the residents of the different states, the operas in the first list polling the highest votes are Aida, Carmen, Tristan und Isolde, La Traviata, Faust, La Boheme, and Die Walküre. In the second list of lesser known operas, Haensel und Gretel is first, with Der Rosenkavalier less than 100 votes behind. Boris Godounoff, Otello, The Bartered Bride, Fidelio, Goetterdaemmerung, and La Gioconda also indicate a wide popularity. In New York City voting on the second list show but little disparity from the rest of the country. Der Rosenkavalier displays a slight lead on Boris Godounoff with Goetterdaemmerung in third place and La Gioconda, Otello, Haensel und Gretel close behind. In the list of standard operas Tristan und Isolde stands highest. Aida is second La Boheme and Die Meistersinger are tying for third place while Madame Butterfly, Die Walküre, and Carmen are also receiving many votes.

Final results of the balloting will be announced during the last broadcast of the opera season, March 30, over the network of the American Broadcasting Company (WJZ, Sat., 2:00 to 5:00 p.m., EST), to those listeners who tune-in on the Metropolitan Opera programs.

The balloting returns show husbands and wives and even whole families do not always agree on their favorite operas and demand a ballot for each member of the family. The music departments of many educational institutions are participating actively in the voting. Dr. Earle E. Harper, director of the School of Fine Arts at the State University of Iowa, requested 50 ballots for students who come to the music room to listen to the broadcast. Both the Juilliard School of Music and the New England Conservatory in Boston asked for 500 ballots; George Washington High School in Los Angeles requested 300. Other large requests came from Hunter College, Adelphi College, and the University of British Columbia in Vancouver, Canada, and the Lamano School of Music in Denver, Colorado.

The youngest voter (although the Guild does not require the participant to state his age!) announces that he is seven years old and hasn't missed a Saturday matinee broadcast in two years. He is the son of Mr. and Mrs. Chenevey of Cleveland. O. He saw his first opera, Nozze di Figaro, last year when the Metropolitan visited Cleveland.

The request from the Bahamas came from Gloria Caruso Murray, daughter of the late Metropolitan tenor, Enrico Caruso.

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Tommy Dorsey Director of Popular Music at WOR

Tommy Dorsey, idol of the hepcats, has been appointed Director of Popular Music for WOR, it is announced by Theodore C. Streibert. Dorsey's appointment marks his first executive staff position in radio in his more than 20 years in professional music. In this important capacity, Dorsey will be closely associated with Sylvan Levin, WOR's Musical Supervisor, and both musicians will work in conjunction with Norman S. Livingstone, the station's program director. In April Dorsey will introduce his first new half-hour series for the network, titled Tommy Dorsey's Playshop. Regardless of this assignment he will continue all his other activities, such as stage and band dates, and guest spots on radio shows.

Dorsey's appointment, Streibert brought out, is only a part of WOR's postwar, long-range plans on programming. With the GI's home and more new talent available, people are turning to radio for more music than ever before. Music programs are taking back the limelight they lost during the war to news, speeches, dramas, variety and studio audience participation. Popular music is destined for great expansion in the next few years, and WOR is aware of the trend of public interest and shaping plans accordingly. Music replacements will be made on evening shows now going off the air; daytime programming remains practically as it is. Streibert said that the station had set aside $100,000 for new types of shows with top-flight talent, mostly built around music.

An original and experienced showman, Dorsey created a sensation with the Dorsey Brothers' band, a unit with Tommy, Jimmy, Glenn Miller, Ray McKinley and Bob Crosby. In 1936 Tommy struck out on his own, and opened with a new band at the French Casino in New York. The rest is history. Since then his band has been one of the most important incubators for new talent. Dorsey discovered and introduced, among many others, Frank Sinatra, Dick Haymes and the Pied Pipers. In every music poll held in the country for the past ten years, Tommy's has been voted one of the three most popular bands in the nation. He has enjoyed equal success in the movies, appearing in seven films, more than any other band leader. His record sales have made his band the most recorded in history—over 20,000,000 have been sold.

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Two Orchestras Give Work of Edward Earle, Composed at 12

Everyone conversant with music is aware of the splendid educational work the Los Angeles Philharmonic Orchestra, under the direction of Alfred Wallenstein, is accomplishing for young people all over the country with the Symphonies For Youth broadcasts (WJZ-ABC, Sats., 1:00 to 1:45 p.m., EST).

A significant example of the stimulus and inspiration that the youngsters derive from these programs is shown in the case of a California lad, Edward Earle, who at the age of 12 composed a five-minute fantasy titled The Misbehaving Clocks. The boy is a protégé of Charles Wakefield Cadman, noted American composer, and studies orchestration with him. When Earle showed the composition to Cadman, he was so impressed with its imaginative feeling and the originality of its themes, that he scored it for full orchestra. In consequence the work has been performed at least 25 times in less than two years on the children's programs of leading orchestras throughout the country, although the composition is still in manuscript.

Earle, now 15, and a student of music at the University of Southern California, received a rare distinction on Feb. 16, when his Misbehaving Clocks was performed at the same hour by two leading California orchestras on the same type of youth program. Wallenstein broadcast it on the Symphonies for Youth from Los Angeles, and in San Francisco Rudolph Ganz directed the work at the same time on the youth program of the San Francisco Symphony.

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Kleiber in Second Appearance with G.M. Broadcast

The program on the General Motors Symphony of the Air (NBC, Sun., 5:00 to 6:00 P.M., EST) which Erich Kleiber conducted on his second guest appearance, Feb. 24, was well selected with musical contrast, and anything but a dull list of works. One of the promised novelties, Edward Helm's Three Gospel Hymns, was replaced with Schubert's Rosamunde music. The concert opened with Mozart's Symphony No. 33 and closed with the first radio performance in the United States of Panambi Suite, by the Argentinian composer, Alberto Ginastera. This composition, while not particularly original, was well scored, musically expressive, and vigorous in treatment. Mr. Kleiber's readings were notable for their workmanship and were thoroughly musical and vital.

On Mar. 3, Erich Kleiber conducted the NBC Orchestra in two modern compositions and one classical work. The program opened with Handel's Overture to Berenice, and was followed by the delightful Symphony No. 3 of Schubert. Radio listeners owe a debt of gratitude to Mr. Kleiber for presenting this work since strangely enough it is rarely heard. At the rehearsal even many of the musicians of the orchestra were said to be unfamiliar with it. The concluding work of the afternoon was Ravel's Mother Goose Suite.

The following Sunday, Mar. 10, was devoted to an all-Wagner program, highlighting the Prelude and Good Friday spell from Parsifal. Forest Murmurs from Siegfried and the Overture to Tannhäuser completed the offerings. This broadcast was the final one in Mr. Kleiber's four-week guest tenure on the series.

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Prize for Opera Won by Rogers and Corwin

Prizes of $1,000 and $500 respectively were awarded on Sat., Mar. 2, during the WJZ-ABC Metropolitan Opera broadcast of La Boheme to Bernard Rogers, composer, and Norman Corwin, librettist, for their opera The Warrior. The work was selected in the competition conducted by the Metropolitan Opera and Columbia University under the Alice M. Ditson Fund for a new work by an American composer and American librettist. The presentation was made by Edward Johnson, "Met" general manager and chairman of the jury, at the third intermission. Under the terms of the contest, the prize-winning work was not to exceed 75 minutes in length and the Metropolitan was given an option for one year to give the first performance. The story is based on the Biblical tale of Samson and Delilah.

On the jury which made the selection from a large number of entries were Prof. Douglas Moore, chairman of the music department at Columbia; Frank St. Leger, Otto Luening, Paul Breisach, Herbert Graf, Karl Kurtz, Wolfgang Martin, Leo Mueller and Max Rudolf.

Mr. Rogers is composer of The Marriage of Aude, an opera; To the Fallen, a tone poem; The Supper at Emmaus, and other works. Mr. Corwin is a well known radio dramatist, his On a Note of Triumph having been part of V-Day celebration on American networks.

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NEWS AND REVIEWS

of the Studios

Toscanini's "Favorite Tenor"

Fate is an incalcuable creature, and dispenses the boon of opportunity at the most unexpected times in the most unforeseen places. But the elusive goddess was right on the job one Sunday evening not so many years ago for an unknown artist named Jan Peerce. This was when the tenor, then in his twenties, had been engaged to sing at a dinner at the Hotel Astor in honor of Weber and Fields. The roster of those in attendance was literally a Who's Who of prominent figures in the entertainment world. Among them, as fate decreed, was the late Roxy, then in the hey-day of his colorful career as the guiding genius of Roxy's Theatre, the wonder of its era.

Peerce had hardly left the platform after doing his stint, when he was handed Roxy's card with a scribbled invitation for him to call and see him at his office the following Tuesday. Bright and early, Peerce was there, and promptly hired as soloist; a job he held for about eight years. This engagement included weekly broadcasts. After his introduction to the air-waves, it was not long before he not only commanded an impressive following, but also received a deluge of fan mail. About 1932, after Peerce got a spot on a weekly NBC network sustaining program, radio engagements began to come thick and fast. Beginning with his first commercial series, when he replaced Frank Parker as a regular member of the A & P Gypsies show, he was pretty busy with appearances on various programs as guest soloist. In 1934, he landed his first really big time commercial on the Chevrolet presentation, which featured Rubinof, the violinist, and the popular Martha Raye, with the late Erno Rapee, conducting. At the present time, besides being spot-lighted on virtually all the major network shows, he has been a regular featured singer, since 1942, on the Celanese Operatic series, Great Moments in Music (CBS, Weds., 10:00 to 10:30 p.m., EST). Highlights via the air-waves for Peerce have been his selection by Toscanini to sing the tenor role in Beethoven's Ninth Symphony on NBC'c General Motors Symphony of the Air; the tenor role in the maestro's two-part broadcast of Fidelio last season, and this year in the two-part presentation of La Boheme, which made radio history.

●

Peerce made his debut at the Metropolitan Opera as Alfred in La Traviata in November, 1941, and scored an authentic American triumph. In these few short years at the Met the tenor has made most of the major roles of opera literature his own. Besides being a regular member of the Metropolitan, Peerce also has appeared with the Chicago, San Francisco, Los Angeles, and Montreal Opera companies; been guest soloist with the leading symphony orchestras, and his heavily booked concert tours have taken him across the country and back twice in a season.

Jan Peerce is a native New Yorker; he made his climb to fame the hard way. As a boy his first musical interest was a violin. It was the means of helping him earn his way through college as the leader of his own dance band. He bowed the popular songs of the day and sang his own vocals.

Although Jan's parents had their hearts set on a medical career for him, when he finished college he put his fiddle away and wooed his parents away from their dream of an M. D. Then he went to work seriously on his voice.

Perhaps Peerce's greatest happiness and satisfaction in his career has been his association for many years with Arturo Toscanini. The distinguished maestro not only has shown his appreciation of Peerce's vocal and musical abilities by beckoning him for important tenor assignments, but has put it into three words. Peerce understandably cherishes those three words—"My favorite tenor"—more than any other tribute he has earned in his outstanding career.

Long before Peerce became a member of the Metropolitan Opera he was making recordings for Victor. In his home in suburban New Rochelle, N. Y., he has a collection of 200 recordings. The ones he values most are not his own, but some very early recordings of the arias sung by Caruso. Of course he is especially partial to the music from La Traviata in which he made his "Met" debut. "I don't know how I could possibly have prepared that part, or any others, for that matter," Peerce will tell you seriously, "if it had not been for recordings."

●

Emanuelina Pizzuto Weekly Recital Over WQXR

For six consecutive years the only sponored program of piano music on the air has featured Emanuelina Pizzuto, concert artist in a weekly broadcast via station WQXR (Suns., 10:45 to 11:00 A.M., EST). This highly entertaining series first went on the air as a twice-a-week sustaining program, but since 1941 it has been sponsored. The gifted young artist of Italian descent, now 23, is a pupil of Robert Casadesus and has studied at the American Conservatoire at Fountainebleau, France. Miss Pizzuto has been appearing on the air since she was in her teens with appearances via WOR, WEAF, and WJZ, before assuming her WQXR broadcasts. She also is featured on a weekly Saturday series over WFIL in Philadelphia. If you enjoy piano music, tune in. It's top-notch piano virtuosity.

●

Metropolitan Offers ABC 39 Weeks of Opera

It is rumored that Edward Johnson has been conferring with officials of the American Broadcasting Company, with the idea of expanding the Saturday afternoon Metropolitan Opera broadcasts before and beyond the regular 20 week season. Johnson's idea, and it is an excellent one, is to give operas for 39 weeks, with the 20 as usual from the Met stage during its regular season, and the other 19 from the ABC studios. Generally speaking this would mean a broadcast of Met Opera over a full concert year. Broadcasts would start in September or October, instead of late November, as at present, and extend into June. Johnson feels the possibilities of this plan greatly worthwhile. Not only would radio audiences have a much greater repertoire of operas, but it would make opera of wider interest to the public. Operas that could not be presented at the Met for production reasons, revivals that have been shelved for the lack of costumes or sets, new works that would be too expensive to put on at the Met—all these could be broadcast from studios, where sets, costumes and staging problems need not be considered.

The network officials have been going into many huddles on it, and giving the suggestion serious thought, but the big problems to surmount are sponsorship and cost.

Manager Johnson has also been considering the idea of broadcasting the Met's full season nightly, but with this idea, too, the matter of cost is a big hurdle to overcome.

JAN PEERCE,
tenor, of radio, opera and concert, "on the Air" via the NBC network.
(NBC photo.)

RADIO NOTEBOOK

DUKE ELLINGTON is being considered for his own network show. . . . The William Morris Agency announces that ELEANOR STEBER, lyric soprano of the Metropolitan Opera, will appear on the Firestone Hour at least once a month. The contract goes into effect immediately and extends, with options, until May 1953. . . . LOUIS KAUFMAN, top-notch violinist, is doing considerable talking dates on the air-waves. Feb. 22 he was guest on Mutual's So You Think You Know Music; Mar. 3, interviewed by Harriet Johnson of the N. Y. Post via WLIB; Mar. 8, interviewed over WHN, and on Mar. 14 interviewed by Dorothy Day over WINS. He is scheduled for two B/Cs over CBS in June. . . . Soprano MARGOT REBEIL in superb soloing in John Haussermann's unique concerto for voice and orchestra with PHILADELPHIA ORCHESTRA, air-waved via WABC, Mar. 2. . . . Radio premiere of ROY HARRIS' new work, Memories of a Child's Sunday, B/C by N. Y. PHILHARMONIC ORCHESTRA, with the composer conducting via CBS, Mar. 3. . . . New musical ensemble series, titled STRING QUARTET, bowed in over WJZ, Sun., Mar. 3. . . . The delightful Espanharlem heard on the Ford Sunday Evening Hour program, via WJZ, Mar. 3, was composed by no other than the versatile producer of the show, WILLIAM J. REDDICK. This series for superlative musical excellence is one of the finest on the air-waves . . . the crowning entertainment event of the year in Hollywood, the annual presentation of the Motion Picture Academy of Arts and Sciences Award-OSCARS was B/C in its entirety again this year by WJZ on Mar. 7. . . . CBS's Family Hour featured a gala pre-view of the score for St. Louis Woman, forthcoming Broadway musical over CBS, Mar. 10. HAROLD ARLEN and JOHNNY MERCER are responsible for the tunes in the show which had its Philadelphia opening recently, to be followed by the New York opening the end of the month.

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Moscow Fetes Menuhin's Visit And New Ballet by Prokofieff

By **DANIEL ZHITOMIRSKY**

Moscow

In recent weeks Moscow had more than its usual share of outstanding musical events, which were highlighted by a number of really extraordinary concerts and performances. Among these were such significant happenings as Yehudi Menuhin's tour, the first night of Prokofieff's ballet Cinderella, premiere of Shostakovich's Ninth Symphony and a tour of the Leningrad State A Capella Chorus.

At the Central Moscow Airport, Menuhin was met by representatives of VOKS, the Government Committee on Arts, the Moscow Philharmonic and his Russian colleagues in art—Professor David Oistrakh and Marina Kozolupova. The same evening the violinist saw a performance of Eugene Onegin at the Bolshoi Theatre. (Later in an interview he confessed this was the first time he had heard this Tchaikovsky opera.) The next evening at the same theatre he viewed a full-dress rehearsal of Cinderella.

Menuhin gave three concerts in Moscow—two solo programs and one with orchestra. It was next to impossible to get tickets for these. In view of the tremendous number of advance bookings and applications for tickets for the first two performances (given in the large hall of the Moscow Conservatory), attendance was strictly rationed according to lists drawn up in advance. Public bookings were announced for the third concert (at the Tchaikovsky Concert Hall) but early morning already saw a vast crowd storming the booking offices and all tickets were sold out within a couple of hours.

With equally consummate mastery he played a number of small violin pieces (Kreisler, Saint-Saens, Dvorak, Debussy and others) and such large compositions as Beethoven, Franck and Debussy sonatas, together with Professor Lev Oborin. The greatest success attended Menuhin's third program, which included concertos by Bach (performed with David Oistrakh), Beethoven and Brahms.

Vladimir Kemenov, President of VOKS, gave a luncheon at which our American visitor was the guest of honor; other guests present were United States Ambassador to the U.S.S.R., Averill Harriman, with his daughter, Chairman of the Government Committee on Arts, Mikhail Khrapchenko, Dmitri Shostakovich, Reinhold Gliere, Galina Ulanova, Vissarian Shebalin, Emil Gilels, Lev Oborin and others. The Central Arts' Workers Club arranged a "get-together" evening where Menuhin met distinguished representatives of Moscow art circles. Informal round-table chats alternated with artistic impromptus in which the American guest willingly participated.

Prokofieff's Cinderella Premiered

The Moscow Bolshoi Theatre presented Serge Prokofieff's new ballet Cinderella (libretto by Nikolai Volkov, after the well-known fairy tale). The performance was produced by the theatre's best cast, with R. Zakharov as balletmaster, stage settings by the artist P. Williams and Yuri Faier as conductor. In the chief roles were featured Olga Lepeshinskaya and Galina Ulanova as Cinderella, Mikhail Gabovich and V. Preobrazhensky as the Prince, Asaf Messerer as the Jester, Victorina Krieger as the Stepmother, and well-known artists in the other roles.

The critics rightly consider this production as one of the Bolshoi's most successful works. In abundance of original creative ideas, in its refreshing style and the high standard of its technical production, one may well compare Cinderella with Diaghileff's famous Paris ballet performances.

In his younger years, Prokofieff resolutely jettisoned ballet musical traditions of the 19th Century. In his Chout (1920) the pantomime is illustrated by sharply depictive music. This exceptional preference for characteristic and depictive elements in ballet music played its highly positive role.

DMITRI KABALEVSKY IN HIS STUDY
at work on a new score. (Soyuz photo.)

Like Stravinsky, Prokofieff gave the ballet genre a new means of expressiveness; but time introduced necessary correctives in the new ballet style. Retaining his former preference for and mastery of character genre, Prokofieff also re-established certain rights of classic dance and diversified forms of ballet lyrics. This is already clearly evident in his ballet Romeo and Juliet and now, even more obviously, in Cinderella. Prokofieff not only intermingles pantomime and pure dance, but likewise most skillfully crosses and synthesizes these genres. As an example of this we can adduce the suite Seasons and specially the suite-rondo Round-the-World Voyage, the journey of the Prince in search of Cinderella. In both cases we have pictures permeated with the element of the dance and withal fully concrete in their imagery content.

Staging Brilliant

Great intrinsic diversity is another merit of Prokofieff's new ballet. Its lyrical episodes—love theme, adagio of Cinderella and the Prince—its keenly characteristic portraiture of the conceited stepmother and sisters of Cinderella, of the dancing teacher, are really splendid. The music has its moments of deep drama and lyrical beauty of the ballet classics, and the fairy nature and exotic quality of temperamental southern dances.

The vivid imagery of Prokofieff's music is largely defined in the choreographic concept of this ballet. Balletmaster Zakharov avoided the pitfalls of *cliché* generalities and brought the dances as closely as they possibly could be to the mood and emotions of the action. As Dimitri Shostakovich so aptly remarked in his review of this performance, "In plastic forms the producer and talented artists created the impression of 'visible music.' Here ballet art has made a forward step, and this constitutes the outstanding significance of the production Cinderella."

The success of Cinderella is in no small degree indebted to the *décor* of the artist P. Williams. The sweeping scope of his imagination, the refreshing and colorful abundance of the fairy-tale images leave a lasting impression.

Ode to the End of War

This month Muscovites heard another new work by Prokofieff—Ode to the End of the War, conducted by Samuel Samosud. As always, Prokofieff has his own approach in embodying the theme of the peoples' exultation. He rejected the chorus, usual in such cases. The Ode is written for an unusual combination of instruments—a reinforced number of wind instruments (including saxophones) four pianos, eight harps, a double set of contrabasses, and a complex set of percussives including solo bells; and no violins, violas or cellos in the entire score. This singular choice of timbres lends the work a specific tonal "poster" nature, with sharply defined lines of musical themes and powerful dynamic effects.

The Ode is written in one-movement form with exceedingly free alternation of different episodes. Particularly memorable are the solemn introduction, *Maestoso*, the forceful Russian march, *Allegro Energico*—in the same spirit as Prokofieff's Druzhiniki theme in his Alexander Nevsky, a slow episode with a subtle harmonic canvas and Russian lyrical melody; then again new heroic themes with a finale grandiose and splendid in tone colors—in which the author denotes with words "Ring out, ye bells and cymbals!"

Both at the general rehearsal, which many musicians attended, and at the concert performance, The Ode had great success and at the request of the public the work was encored. The Ode, however, did not escape the usual fate of Prokofieff's novelties and aroused highly divergent opinions. I myself, in common with many other listeners, was not satisfied by a certain mechanical quality in the alternation of separate episodes of The Ode, a lack of convincing dramatism in the symphonic development and hence—with all its brilliance of material—certain static qualities. But perhaps Nestyev, music critic on the staff of *Sovietskoe Iskusstvo* (Soviet Art), is right when he says that the composer's concept had no other dramatic pivot in view here. "He wrote a magnificent gala mural of winning novelty, scintillating freedom of construction and radiant vitality of tone. We have heard the first large, masterfully-written work glorifying victory."

•

Rossini's Stabat Mater for Grace Church Centenary

Rossini's Stabat Mater will be sung at Grace Church, New York, celebrating the church's centenary, on the evening of March 31. Soloists include Regina Resnik, soprano, Jacques Gerard, tenor, Hugh Thompson, baritone, all of the Metropolitan, and Sonia Essin, contralto, under the direction of Ernest Mitchell, choirmaster.

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Night Shadow, the one world premiere of the Ballet Russe de Monte Carlo City Center season, was presented on Feb. 27. Vittorio Rieti was responsible for the story and music, the latter based on Bellini themes. George Balanchine, as usual, was the choreographer and the scenery and costumes were by Dorothea Tanning.

So much for the credits. The ballet opened with a lavish masked ball going in full swing. The dancers' costumes were brilliantly colored with great emphasis on headgears that bordered on Daliesque fantasy. The story, alas, is a tragic one indeed. A poet (Nicolas Magallanes) falls in love with a dazzling coquette (Maria Tallchief). Left alone on the stage, he looks up and sees, gliding toward him, a beautiful young woman (Alexandra Danilova), walking in her sleep. He loses his heart to her, unaware that she is the wife of his host. The coquette catches them together, tells the host, who stabs the poet. The poet's body, in the middle of the stage, is picked up by five strong men and handed to Danilova, who in turn nonchalantly carried it off unassisted.

Brilliant Divertissements

Surprisingly enough this melodramatic tale just served as an excuse for a series of divertissements, a choreographic form that has long seen its best days. Two of the dances, the Shepherds and the Hoop, were not ballet calibre in execution or conception. The Blackamoors, danced by Ruthanna Boris and Leon Danielian, was a different story. Miss Boris, though always a very gifted dancer, has grown tremendously in the past few seasons and coupled with the talented Danielian, can lend distinction to virtually any assignment. This was one of the two entertaining spots in the work. The other was Marie-Jeanne's Harlequin Dance. Though Marie-Jeanne's dancing and characterization was nothing short of brilliant, the same cannot be said for Balanchine's choreography, which in spots resembled music hall tricks, and rather crude ones at that.

Danilova and Tallchief did very well and tried to give their roles serious consideration. Magallanes, who substituted at the last minute for Frederic Franklin, has no dancing of importance as the Poet. His part consists mostly of searching and falling in love. Emanuel Balaban conducted the rather uninteresting score.

The surprise of the evening was the substitution of Le Bourgeois Gentilhomme for Le Beau Danube. Though built on the same loose construction as Night Shadow, the Strauss score for Bourgeois Gentilhomme is so superior that it rather serves as a prop for the first ballet and helps to hold the spectators' interest. Then, too, the story is amusing and light, which makes a difference. Magallanes and Krassovska danced the leading parts; Earle Hummel played the violin solo and Boutnikoff conducted.

Opening the program was Les Sylphides with Mlles. Krassovska, Horvath, Boris and Danielian in the prominent dances. Julia Horvath made a fine first impression. She is a competent technician and her dancing has a lovely fluidity. The corps de ballet deserves much praise also. It is too bad the same cannot be said for the lighting and Boutnikoff's conducting; after several performances one wonders if he has any idea of the dances and tempi. The fourth ballet was L'Apres-Midi d'un Faun.

Rosario and Antonio Return

Carnegie Hall was packed to the brim for the return of Rosario and Antonio on Mar. 3. It was interesting to see what artistic strides had been made since their last appearance in the same hall, and there were many. First of all Antonio has dropped most of his unbecoming mannerisms, the costuming was in better taste and the choreography appears to be developing along the right lines. In the duets the two work together beautifully, and are always a pleasure to watch. Individually, Rosario is especially appealing in the lighter dances and seems to be as good an actress as she is a dancer. Her loud, husky voice comes somewhat as a surprise from such a pretty dainty wisp of a person. Heavier dramatic roles such as in El Amor Brujo are not yet within her scope, and there she is less convincing.

The Por Alegrias, an Andalusian Gypsy Dance by Antonio, was a most brilliant and unusual tour de force. His dazzling heel work, quick-as-a-flash sharp movements, and stunning general style made it a thrilling dance experience. That might well have been the high spot of the entire evening.

The assisting pianist, Silvio Masciarelli, and guitarist, G. Villarino, were excellent. However the dancers Sinda Iberia, Pastoria Ruiz and Carmen Lopez are so far out of the Rosario and Antonio class that they detract from the program rather than complement it. It would be much better for the two to carry the concert alone with the accompanists, for they are probably the most promising couple in their field before the public today. If they want a company, however, they should give more consideration to the question of personnel.

Losch Creates for Movies

"Dancing never has been on a higher level anywhere in the world than in America today," declared Tilly Losch in an interview with our Hollywood representative, Richard Drake Saunders. "I want to be very firm about that statement, because once I was misquoted on the subject."

The attractive choreographer was taking time out on one of the big stages at Universal City, during a dance rehearsal with Yvonne De Carlo, one of the stars of the forthcoming Fandango, based on an episode in the life of Rimsky-Korsakov.

"Creating new dances for a film is really as much fun as work," smiled Miss Losch. "You are on your mettle, too, to meet the competition of that high level I just mentioned.

"The demand of the American public for more and better dancing and dancers, however, is creating something of a problem for the choreographers when it comes to finding dancers. With a number of exceptionally fine ballet troupes on the road, it is sometimes difficult to gather a large ensemble.

"The screen, too, makes another demand. It requires dancers who are at least more than ordinarily good looking."

Miss Losch has done more than create dances for Fandango—she has created a new dancer, none other than Eve Arden, for whom the script demands a dancing sequence.

"She has learned to dance very charmingly," Miss Losch avers. "If she had adopted dancing as a career, I am sure she could have become a prima ballerina."

ROSARIO AND ANTONIO
as they appeared before a sold-out house at Carnegie Hall on March 3. (Bruno of Hollywood photo.)

Dance News

Iva Kitchell left recently on an extended cross-country tour which takes her all the way out to Los Angeles and back. She will return to New York very late in the spring. . . . Martha Graham and Dance Company appeared on the YMHA Dance Theatre and Students' Recital Series during March. . . . La Meri, who is now under NCAC management, has returned from a concert tour of the South and is resuming her programs at the Ethnologic Dance Center. On Mar. 7 her company, assisted by Tei Ko gave a program of Dances of the Pacific at the Museum of Natural History. . . . The dance-mime, Angna Enters gave a program at the Brooklyn Academy Mar. 5.

Ballet Theatre Met Season Announced

S. Hurok has announced that Ballet Theatre will return to the Metropolitan Opera House on Apr. 7 for performances to Apr. 13. There will then be an interruption for Holy Week, reopening on the 21st with performances running through May 5. There will be 27 performances in all.

Leading dancers will again be Alicia Markova, Anton Dolin, Andre Eglevsky, Nora Kay, Alicia Alonso, John Kriza, Lucia Chase and Janet Reed. No novelties have been promtised with the exception of a Pas de Deux from Pavillon d'Armide with music by Tcherepnine and choreography by Anatole Oboukhoff. It is to be danced by Miss Alonso and Mr. Eglevsky.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

March 15. Philharmonic-Symphony, Bruno Walter conducting, CH, A; Rochester Symphony Orchestra, CH, E; Louis Kaufman, violinist, TH, E.

March 16. Boston Symphony, CH, A; Rochester Symphony, CH, E; Vladimir, Nathalie and Paul Drozdoff, pianists, TH, A, Upsala College Girls' Choir, TH, 5:30 p.m.; College of St. Elizabeth Glee Club, TH, E; Ben Bonus in Jewish folk songs, TiH, E.

March 17. Philharmonic-Symphony, Bruno Walter conducting, CH, A; Andres Segovia, guitarist, CH, E; All-Armenian Symphony Concert, TH, A; Elsie Madsen, pianist, TH, 5:30 p.m.; Kneisel String Symphony, TH, E; Herman Miller, bass-baritone, TiH, A; Bogumil Sykora, cellist, and Herman Schwarz, pianist, TiH, E.

March 18. Simon Barere, pianist, CH, E; Chamber Music Guild, TH, E; League of Composers, TiH, E.

March 19. Philadelphia Orchestra, CH, E; Nicolas Kopeikine, pianist, TH, A; Anna Daube, soprano, TH, E.

March 20. Ida Hartman, pianist, TH, E.

March 21. Philharmonic-Symphony, Rodzinski conducting, Artur Rubinstein, pianist, soloist, CH, E; Josephine Tooker, soprano, TiH, E.

March 22. Philharmonic-Symphony, Rodzinski conducting, Artur Rubinstein, pianist, soloist, CH, A; Roman Totenberg, violinist, CH, E; Anna Turkel, soprano, TH, E.

March 23. Philharmonic-Symphony, Rodzinski conducting, Angel Reyes, violinist, soloist, CH, E; Mary Agnes Davis, mezzo-soprano, TH, A; Morning Freiheit, TH, E; International Programs, folk concert, TiH, E.

March 24. Philharmonic-Symphony, Rodzinski conducting, Artur Rubinstein, pianist, soloist, CH, A; Mary Frances Duane, soprano, TH, A; Dock Snellings, baritone, TH, 5:30 p.m.; Siegfried Landau conducting 40 Philharmonic-Symphony members, Ruth Wolpert, mezzo-soprano, and Franz Rupp, pianist, soloists, TH, E; Lida Brodenova, soprano, TiH, A.

March 25. Woody Herman and orchestra, CH, E; Enrique Arias, pianist, TH, E; Jennie Grey, soprano, TiH, E.

March 26. Oratorio Society of New York, CH, E; Richard Gregor, pianist, TH, E; Dora Sivin, soprano, TiH, E.

March 27. New York Chamber Orchestra, CH, E; Arved Kurtz, violinist, TH, E; Catharine Latta, mezzo-soprano, TiH, E.

March 28. Philharmonic-Symphony, Rodzinski conducting, Zino Francescatti, violinist, soloist, CH, E; Sylvia Nesson, soprano, TiH, E.

March 29. Philharmonic-Symphony, Rodzinski conducting, Zino Francescatti, violinist, soloist, CH, A; Joel Berglund, baritone, CH, E; Kathleen Hinni, dancer, TiH, E.

March 30. Philharmonic-Symphony, Rodzinski conducting, Hilde Somer, pianist, CH, E; Grace Castagnetta, pianist, TH, A; Helvetia Maennerchor, TH, E.

March 31. Philharmonic-Symphony, Rodzinski conducting, Zino Francescatti, violinist, soloist, CH, A; Girls' Chorus of Wooster College, TH, A; Florence Mercur, pianist, TH, 5:30 p.m.; Carolyn and Earle Blakeslee, soprano and tenor, TiH, A; NAAAC concert, TiH, E.

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By MARY CRAIG

Pinza's Anniversary Celebration

The week of March 17 marks a period of song celebration when the Metropolitan Opera Association offers a festival in honor of Ezio Pinza's 20th year on the roster. Old and new favorite scores and excerpts of Italianate flavor are to be presented and the final, culminating concert will be a Benefit for the relief of war sufferers in Italy. Mr. Pinza is Chairman of the Artists' Committee and working with him are his colleagues from many lands. A point of particular interest lies in the appearance in one evening of three of the greatest male voices that have come out of Italy in the past quarter century—Martinelli, De Luca and Ezio Pinza, a triumphant Triumvirate.

EZIO PINZA
(Photo by Yvonne le Roux.)

Twenty years ago a tall handsome young man climbed three flights of dingy stairs to a cubby-hole of a dressing-room back stage and, getting ready for a small role in La Vestale, put on his make-up as best he could before the badly chipped mirror. The dressing room has remained unaltered, but the singer was catapulted immediately into leading roles and unanimous acclaim. And although the oft-told tale is familiar to music lovers, it is well for the neophytes in art to realize that the spontaneous and continued success of the basso's career was not dependent upon a "lucky break" or fluke. It arrived and was retained as the logical result of exceptional talent *plus* the ability to assimilate large quantities of hard work.

As far as the talent is concerned, Ezio Pinza has the requisites for stardom, a one-in-a-million voice, command of dramatic poise and gesture, height, fine appearance and a rare personality. To this is added vocal technique of a high order. Clarity, warmth and flexibility may be natural but it takes thought and studied control to keep a gorgeous timbre vital and alive throughout a wide scope of dynamics—not only in a thrilling forte but also in a fine-spun pianissimo. Pinza can sing any one of 55 bass roles at practically an hour's notice, an achievement that doesn't come the easy way.

His "characters" are interestingly varied from saints to clowns. He usually climbs the Heavenly Steeps or descends into the Pit of Fire—for this artist there is no middle path on stage.

One of the best Pinza stories is the anecdote he gaily tells on himself about a Ballet performance: "Mrs. Pinza and I sat in a box with friends but as we arrived at curtain-rise, introductions were a bit hasty and mumbled. At the intermission we greeted other friends in the lobby, and while we were gone our hostess took pains to explain who I was. When we returned, one of the ladies leaned over towards my wife and said how sorry she was not to have recognized us. 'But then,' she added, 'I never would have known Mr. Pinza without his beard.' 'Oh,' replied Mrs. Pinza earnestly, 'I'm sorry I persuaded him to shave it off for this evening.'"

But with or without herbacious hirsuteness, Pinza finds himself in demand for a heavy schedule of appearances in concert, radio and opera, limited only by transportation difficulties and the unavoidable restrictions of only so many days to the year. He is singing this season a minimum of 86 engagements, with the prospect of more to come in Latin America. Add to these a cinema lead—if the necessary time can be invented—and the continuous recordings for Columbia Phonograph and related activities.

Off-stage, too, Pinza carries his vibrant personality into his home-life. An old pumice-mill near Long Island Sound has been converted into a delightful home, and here with his charming wife and two children, the singer has a wonderful time boating and fishing and just living. Temporarily forgotten are the shovel-hat of Don Basilio and the splendid swagger of Don Giovanni, the flaming scarlet of Mephisto's cape, the runes of Druid priests and the golden diadem of a Czar. His major problems concern reconciling having a garden and raising chickens or personal conflicts with the idiosyncrasies of the domestic oil-burner and the washing-machine. Young Clelia and Pietro watch his progress and assay results. The great artist of the operatic world is definitely on the spot.

Pinza has grown young these twenty years—young and human and happy. May his artistic stature never grow less.

Across the Hudson

The State of New Jersey is an ideal testing ground for the young singer of talent who needs experience to become a successful artist. So believes Anna Graham Harris who, as a teacher of singing, has studios in New York and northern New Jersey. Miss Harris writes that she finds the people in this region very musical and that many engagements are available with the small but fine orchestras, musical societies and women's clubs. All these will use young singers with attractive personalities and good voices who temporarily lack the established reputations required in the big cities—and think how accessible the state is to New York City! Having been a resident of New Jersey for years as well as a former concert and oratorio artist, she is qualified to judge and knows from personal experience what is necessary to develop not only the voice but the poised personality and musicianship needed for success today. Miss Harris advocates frequent studio recitals where stage deportment and contact with audiences are studied and developed. Her annual public pupils' recitals in Hackensack and Ridgewood are well attended and often lead to remunerative engagements for outstanding pupils. One of the "musts" for New Jersey audiences is clear diction and Miss Harris, an American entirely trained in this country, lays special stress on this requirement in her teaching. Her pupils have won several contests in New York and New Jersey and she attributes it partly to the opportunities her pupils have to gain experience in the many smaller engagements available in New Jersey.

Miss Harris feels that the ideal of teaching is found in taking young voices of possibility and carefully building tone which will stand the test of time and use. She is strongly against teaching children, however, and will not accept pupils whose voices and bodies are not matured. She feels very strongly about exploiting young voices before a firm breath support and equalized resonating line have been established. This is, of course, a personal opinion.

Anna Graham Harris is choir director and contralto soloist of the First Presbyterian Church of Hackensack. Helen Mahler, soprano, and Clemens Quardt, baritone, artist pupils of Miss Harris, are members of the solo quartet which with a choir of 25 voices presents the standard oratories and cantatas at special musical services during the season.

ADELAIDE
VAN WEY

Adelaide Van Wey Sings For Dixie Club

Adelaide Van Wey was the featured soloist for the Dixie Club in the Ballroom of the Hotel Plaza on the afternoon of Feb. 21. The contralto began her program with a unique group of Creole Songs sung in native patois and continued with rarely heard Spirituals. The scheduled list was extended by audience demands for additional numbers to which Miss Van Wey graciously responded with several famous traditional songs of the Mardi Gras Festival. The colorful program was followed by a reception in honor of the singer.

THE OPERA FOR EVERYONE QUARTET
after a recent concert in Detroit. Left to right, Walter Hatchek, accompanist; Frederick Jagel, tenor; Marita Farell, soprano; Eleanor Knapp, mezzo-soprano; Richard Bonelli, baritone. (Photo by Bauer-Toland.)

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Activities of the Artists

Maggie Teyte sailed for England on Feb. 28 after a season in America, with concert appearances from coast to coast and benefits. Miss Teyte will return to America in June or July. She already is scheduled for three programs of French Art Songs at New York's Town Hall next season, on Oct. 23, Nov. 20, and Dec. 11, the only New York recitals of her tour.

Lucille Manners sang Massenet's Manon and Nedda in Pagliacci with the New Orleans Opera Company.

Henry L. Scott will give one of his unique piano recitals at the Ebell Theatre in Los Angeles on March 26, under the sponsorship of N.C.A.C. Three Hollywood motion picture concerns are interested in making movie shorts of the presentation, a melange of swing, classics, pantomime and humor.

Julius Huehn, baritone of the Metropolitan Opera, has returned to the music world after two years service in the U.S. Marine Corps. Captain Huehn saw intensive action as officer in charge of the Air Warning Detachment. On March 9 he was guest on the Chicago Theatre of the Air (WGN, Mutual) and on March 22 will be soloist with the Elizabeth (N.J.) Philharmonic.

Jeannette Ferreira, formerly assistant to the president of Civic Concert Service, joined the W. Colston Leigh Bureau last month.

The National Federation of Music Clubs has already launched a campaign to elect Edward MacDowell to New York University's Hall of Fame in the 1950 elections.

The program of the Feb. 28 meeting of the Associated Music Teachers League (Rose Raymond, president) was given by Eleanor White, director of the Turtle Bay Music School, who spoke on A Community Music School, and Ray Lev, guest pianist.

Ida Elkan gave an illustrated lecture on March 3 at Carnegie Chamber Hall. The subject was her Ear-Training Sight-Reading Method of piano playing, for which private and group courses are available.

The American Guild of Musical Artists, Inc., announces the engagement of Hyman R. Faine as national executive secretary.

Gifts amounting to $8,450 were received during the first ten days of the drive to lift the $200,000 mortgage on Town Hall, it was announced by George V. Denny, Jr., president.

Dr. Ernst Knoch recently conducted performances of Cavalleria Rusticana and Pagliacci in Syracuse, N. Y. The company was the Manhattan Grand Opera, sponsored by the Syracuse Opera Guild.

Doris Doe, contralto of the Metropolitan Opera, announces that she is no longer under the management of NCAC and has appointed as her personal representative Louise Holdam of New York.

Grace Panvini, coloratura soprano, will be soloist with the Rochester Symphony Orchestra, under the direction of Guy Fraser Harrison, on Apr. 7.

Marcel Grandjany, French harpist, has been engaged for concerts in Havana and other Cuban cities early next season. He will spend the summer in California, holding master classes and giving concerts, including one at Hollywood Bowl.

Lucretia Ferre, soprano, and Shirley Thompson, violinist, with Solon Alberti at the piano, gave a recital on Feb. 26 at the Manhattan Ward of the Mutual Improvement Association of the Mormon Church.

The March schedule of performances for the Mascagni Opera Guild at the Community Center includes: March 2, Lucia di Lammermoor; 3, Cavalleria Rusticana and Pagliacci; 10, Barber of Seville; 17, Faust; 23, special performance of Madame Butterfly; 24, special request performance of Il Trovatore with Alberta Masiello and Madeline Mazzocchi; 31 (matinee) Barber of Seville (evening), Ballo in Maschera.

The Alcaro Music Studios recently held an audition for accordionists, instrument and vocal soloists at the Elizabeth Barrett Browning Junior High School Auditorium in the Bronx. These students are being prepared for the studio's Town Hall concert in May.

Zinka Milanov and Lawrence Tibbett will be on the program of the Yugoslav Independence Day Celebration at the Metropolitan Opera House on March 26, under the auspices of the American Committee for Yugoslav Relief.

Ernesto Berúmen, pianist and teacher, is giving lecture-recitals at the piano studio of Marguerite Kaiser in Monticello, N. Y.

Edouard Nies-Berger gave an organ recital at Memorial Hall, Melrose, Mass., last month, under the auspices, of the Amphion Club and Melrose Orchestral Association.

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Finley Prize to Be Awarded

The board of trustees of the University of Illinois announce the 15th annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship. The award, $1,000 toward a year's advanced study of fine arts in America or abroad, is open to students not over 24 years of age, graduates of the College of Fine and Applied Arts of this university or similar institutions, with majors in music, art or architecture. Application must be made not later than May 1, 1946. Full information may be obtained from Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Bldg., University of Illinois.

Cadman Works Performed

Compositions by Charles Wakefield Cadman have been played this season by prominent orchestras. Rudolph Ganz conducted his American Suite last month at San Francisco for the youth concert, and on the same program offered The Misbehaving Clocks, a novelty by Edward Earle (who composed it three years ago when he was 12), orchestrated by Mr. Cadman. On the same day at the same hour, Alfred Wallenstein also conducted The Misbehaving Clocks with the Los Angeles Philharmonic on an ABC coast to coast network. Mr. Cadman's Oriental Rhapsody, not heard in Southern California since Rodzinski programmed it with the Los Angeles orchestra, was performed on March 12 by the San Gabriel Valley Orchestra under Harold Scott.

Saminsky Score to Be Published

A large work for chorus and orchestra by Lazare Saminsky will be performed in the spring and his new work on American music is to be published later. The composer-conductor, who directs this month the 10th annual Three Choir Festival of New York, will include his own Newfoundland Air on the program. Among singers who featured Saminsky songs this season are Barbara Stevenson and Marguerite Kozenn. Most frequently sung by artists this winter were his Songs of Three Queens (particularly Mary Stuart's Farewell), Song of Songs, and Loneliness.

Hacker in N. Y. Recital

William Hacker, young American pianist-conductor, will make his second New York appearance at Town Hall on April 7, following his Jordan Hall debut in Boston on March 30. Both programs carry his name as composer for the first time. A three weeks' tour in the east during March and April includes concerts in Washington, D. C., Springfield, Mass. and elsewhere.

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CHICAGO: Recitals Attract

By ELSA BOROWSKI

CHICAGO.—Late winter has brought no diminution of musical activity or of halls filled to capacity in this city, judging by the last fortnight, which began with a warmly applauded return engagement of the Don Cossack Choir, directed by Serge Jaroff, at Orchestra Hall. The procession of events bids fair to continue until the middle of May, when the Metropolitan Opera gives a one-week series in its augmented tour.

In a recital at Orchestra Hall, Martial Singher, already well known to Chicagoans as an operatic artist of high standing, increased his stature as an interpreter of songs, ranging from those of the 15th century to Ravel. Paul Ulanowsky provided superlative accompaniments.

Witold Malcuzynski's recital at Orchestra Hall deepened last season's impression of a fine pianistic talent, rhythmically alive, clean and sure in its technical development. Beethoven's F minor Sonata amply fulfilled the canons of musical taste, although the conception was more reflective than impassioned. The second half was devoted to Szymanowski and Chopin readings with numerous encores added.

The last of three concerts sponsored by the Newberry Library and performed by the Chicago Symphony Quartet offered two Fantasias by Orlando Gibbons and Mathew Locke (originally written for instruments of the viol family) music by Purcell to the play The Fairy Queen, an A major Quartet by C. P. E. Bach, a quartet by Haydn's forerunner, Joseph Starzer, and Mozart's imperishable B flat major quartet.

Menuhin with Chicago Symphony

Yehudi Menuhin, violinist, and the superlatively played Elgar Concerto lent special distinction to the Chicago Symphony concerts of Feb. 21-22. Désiré Defauw, who conducted, led the orchestra in a singularly felicitous accompaniment, which, in its sensitively balanced sonorities and sweep of climax shared no small part of the artistic whole. The program was strongly contrasted, starting off with von Reznicek's sprightly Overture to Donna Diana, succeeded by the searching poignance of Felix Borowski's tone poem Ecce Homo. This was given a masterly performance, from the haunting beauty of its opening theme for solo cello played by Dudley Powers, climax in the brass, wrought with slowly mounting tension and intensity, and subsiding in the one-voiced cello theme at the end. Then came The Sea, by Paul Gilson, a work in four movements, each of which was preceded by a poem read by George A. Kuyper. Neither by virtue of its musical material or the quantity of inspiration contained therein, did the latter work justify its preparation or performance.

Hans Lange conducted the following Tuesday afternoon concert, with Jenska Slebos, second cellist of the orchestra, as soloist in Dvorak's Concerto. It was perhaps a mistake to preface Miss Slebos' first appearance in the regular series of concerts with the same composer's lengthy and far from stimulating overture In der Natur. The concerto itself is not a particularly brilliant or effective work, but the soloist met this handicap with flying colors and disclosed talent and a large measure of musical taste. The second half was given over to Mendelssohn's "Italian" Symphony, which Lange directed with true perception of style.

At the next Thursday-Friday concerts Lange chose one of the season's most interesting programs and the orchestra delivered much of its best in quality of performance. It began with the F major Concerto by Bach, in which the horn players distinguished themselves, and proceeded to the exquisitely poetic Adagietto from Mahler's Fifth Symphony—on which was lavished the maximum of emotional expressiveness. Hindemith's Symphonic Metamorphosis on Themes by Weber was played with immense gusto and only occasional inaccuracies. At the end came Beethoven's Fourth Symphony, a sincere and straightforward, but scarcely inspired performance.

Ganz Conducts Young People's Concert

Rudolph Ganz, whose magic way with children's and young people's concerts is well known in New York, San Francisco and Chicago, commented upon and conducted the fourth program of the Young People's series Feb. 19-20. The program comprised works by Schubert, Haydn, Mozart, Beethoven, Steffe, Johann Strauss, the elder and younger. Two youthful soloists—Joy and Rex Reeve—played with aplomb the Allegro from Mozart's Concerto for two pianofortes in B flat major. A large and vociferantly enthusiastic audience was in attendance.

Russian Trio at Arts Club

The Russian Trio (Nina Mesirow-Minchin, pianist, Fritz Siegal, violinist, Ennio Bolognini, cellist) was heard in the fourth concert of its current series at the Arts Club. Although the program—Mozart's G major Trio and Chausson's G minor Trio—did not provide scope for much warmth of expressive emotion, it was excellently played, with that nicety of balance and refined musical taste that are the sign of this organization.

Doris Stockton at Concert Forum

Doris Stockton, marimbist, appeared in a joint program with Attilio Baggiore, tenor, and Robert Macdonald, pianist, at the Temple Sholom Concert-Forum series. In works by Ries, Pachulsky, Chopin, Weber, Musser, Mendelssohn, Paradies and Paganini, the young artist disclosed not only a virtuoso technical equipment but an astonishing control of dynamics, potent rhythmic vitality and well developed taste and musicianship. Baggiore won acclaim with diverse songs and arias, and Macdonald provided excellent accompaniments and played a group of solos by Chopin and Debussy with fluency and charm.

ELLEN BERG,
16-year-old soprano, made her debut in the Music Hall, Detroit, on Feb. 25, with Frank La Forge, composer-pianist, as her accompanist.

Midwest Opera Co. in Traviata

Something out of the ordinary took place when the Mid-West Opera Co. presented Verdi's La Traviata at the Eighth St. Theatre. Conducted by William Fantozzi, the performance had many things to recommend it—good singers, who had been adequately rehearsed, competent stage direction and an orchestra which succeeded in transmiting many of the beauties of Verdi's score. To Fantozzi falls the greatest credit, for he showed himself not only an experienced director, but one who can lend distinction of line to what might easily have been a merely routine production. The principals—Carole Stafford (Violetta), Algerd Brazis (Alfredo) and William Conroy (Germont)—all sang with authority, vocal finesse and were convincing histrionically. Others in the cast were Lola Gilbert, Vera Jeske, Roger Carl Biede, Gerald Finnerman, Chester Kyle and Lewis Hartfield.

Song Recital by Hortense Love

Hortense Love, soprano, appeared at Kimball Hall in a program that showed discriminating taste in choice of material and its interpretation. The voice is a slender one, its fullest dimensions perhaps not yet completely explored, but the quality is sweet and possesses charm. The program comprised works by Bach, Mozart, Schubert, Brahms, Leoncavallo, Duparc, Chausson, Szulc, Grovlez and a group of art songs by Negro composers and another of spirituals, all sung with evocative imagination and satisfying musicianship. Robert Macdonald gave expert support at the piano.

Shirley Effenbach in Fine Recital

Shirley Effenbach disclosed an exceptionally fine pianistic talent at her recital at Kimball Hall—a talent that has been wisely guided and consistently developed. Control of the full gamut of dynamic gradations and a rarely beautiful touch were only two of the qualities which made the recital noteworthy. A taxing program of works by Bach, Scarlatti, Schumann, Chopin, Schubert-Liszt, Ravel and Griffes gave ample scope for a mature comprehension of style, sensitive phrasing and sizable technical equipment.

Auditions for Inter-American Chopin Contest

Auditions are under way for the Inter-American Chopin contest, sponsored by the School of Music of De Paul University. The regional auditions for the Central States took place March 9 at Kimball Hall, with other regional auditions scheduled for New York and Los Angeles. Winners of these auditions are eligible to compete in the semi-finals, May 18 at Kimball Hall. The contest, established to select "the outstanding Chopin interpreter in the western hemisphere," is open to pianists between 18 and 30 who intend to pursue a professional career. Entries have been invited from Canada, the United States, Mexico, Central America and South America. The winner will be chosen during the final auditions, May 21, at Orchestra Hall, by a jury of four prominent pianists. Final contestants are expected to present an hour-long program of Chopin's works. A first prize of $1,000 and solo appearances with several of the leading symphony orchestras of the country are offered by De Paul University to the winner. Sergei Tarnowsky, chairman of the contest

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MAXIM SCHAPIRO (left), pianist, with **WILLIAM STEINBERG**, under whose baton the artist appeared with the Vancouver Symphony in Rachmaninoff's second concerto.

board of governors, verifies also the offers of several appearances in Canada under the management of Canadian Concerts and Artists of Montreal.

University of Chicago Events

Following an informative lecture on Modifications of Traditional Form by Scott Goldthwaite, of the University of Chicago music faculty, a program of rare masterpieces by Beethoven and Brahms was presented in the Introduction to Chamber Music series at Kimball Hall, Feb. 13. Beethoven's Sonata in C major, opus 102, No. 1, was played by Dudley Powers, cello, and Perry O'Neil, piano, and the Brahms Trio in E flat major, opus 40, by John Weicher, violinist, Helen Kotas, horn, and Mr. O'Neil, piano.

Music by Soviet composers was featured at the second University of Chicago Composers Concert at Mandel Hall, Feb. 22. The Gordon String Quartet and Leo Smit, pianist, participated in this program, which included the first concert performances in America of Prokofieff's Second String Quartet, opus 92, and Shebalin's Sonata for violin and viola, opus 35, as well as seven of Kabalevsky's Preludes for Piano, and the Quintet for Piano and Strings by Shostakovich.

Czerwonky to Conduct WGN Broadcast

Richard Czerwonky, well known violinist and conductor, who heads the violin department of the De Paul University School of Music, will direct the Philharmonic Symphony Orchestra at its regular weekly broadcast over station WGN, March 26. The special feature of the program will be Czerwonky's Symphony No. 1.

Ruth Ray Soloist with Cedar Rapids Symphony

Ruth Ray, violinist, was soloist Feb. 27 with the Cedar Rapids Symphony Orchestra, Joseph Kitchin conducting. She was heard in the E minor concerto by Mendelssohn. In conjunction with her professional activities, Miss Ray heads the violin department at Cornell College, Mt. Vernon, Ill., Bradley Institute, Peoria, Ill., and maintains a studio in the Fine Arts Bldg., Chicago. Her talented pupil, Ray Haux, a member of the Chicago Civic Orchestra, recently played a program at Bradley Hall, Peoria, which he will repeat in a number of Illinois cities during the month of March.

War Guilt

(*Continued from page 7*)

waengler's calm answer: *"Herr Reichskanzler*, I will find myself there only in the very best company!" This so surprised Hitler that he couldn't answer, but vanished from the room.

I am afraid that the one most damaging fact in the "case against Furtwaengler" is his having conducted at the opening of the party-rally in Nuremberg in 1938. But it was his vanity which made him accept—and not his submission to the Nazis. When he conducted in Salzburg in 1937, Toscanini called him on the carpet and told him bluntly: "Next year it will be either you or I who is conducting in Salzburg — but never the two of us!"

A year afterward the Vienna Philharmonic was sent to Nuremberg to play the opening performance of Meistersinger — and Furtwaengler, to show Toscanini who was conducting his beloved orchestra, accepted! Their mutual dislike started in Bayreuth and continued ever after. But if vanity is to be punished, I am afraid the greater part of humanity is guilty of the same crime! And if vanity were exterminated, the source of a lot of fun and amusement would be extinct.

I saw Furtwaengler last in November, 1939, during the war, when he conducted in Zürich, Switzerland. At that time even my friends did not dare to write to me any more from Germany, since they were afraid that the Nazis might take reprisals on them. Germans avoided me as if I were a leper! Furtwaengler not only disregarded my position of having already a price on my head, but asked me to be the hostess at a supper after his concert because the party consisted almost entirely of English friends of his. One of his guests was a famous writer for whose arrest the Gestapo had had a warrant for several years.

In a world that gives every Nazi war criminal and gangster a right to defend himself and to be tried according to democratic rules, an artist certainly should have the same privilege of defending himself and getting a fair trial.

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METROPOLITAN OPERA

Josephine Antoine achieved brilliant success with a capacity audience on Feb. 21, singing Lucia di Lammermoor for the first time this season. She looked well and sang with ease and compass. Jan Peerce was the melancholy Edgardo, giving his accustomed fine portrayal, and Robert Merrill was again the mellow-voiced but villainous Lord Ashton. Pelletier conducted. B. G.

Flesch as Tosca

A new Tosca at the Metropolitan on Feb. 23 was Ella Flesch. She won an ovation with her convincingly acted and magnificently sung performance. Her poise and style in this coveted part of all divas caused her to rank with some of the greatest who have sung the role. The Vissi d'arte in the second act was a climactic effect not easily equalled. In Alexander Sved as Scarpia she had an excellent partner. Mr. Sved's voice and stage presence make this effort of his a most distinguished contribution to the operatic stage. Armand Tokatyan as Cavaradossi enthralled the audience with his rendition of the part. Gerhard Pechner as the Sacristan and Arthur Kent as Angelotti, Richard Manning as Spoletta and George Cehanowsky as Sciarrone rounded the ensemble of a performance which was of great impressiveness. Cesare Sodero conducted. H. W. L.

Ralf in First Tannhaeuser

The performance of Tannhaeuser at the Metropolitan on Feb. 27, under the inspired leadership of Fritz Busch, introduced Torsten Ralf in the title role. Mr. Ralf brings to the part his impressive-vocal resources and his tasteful acting. Before all, one admired the musicality of this intelligent artist. The part was sung without taking any liberty, just as Wagner wrote it, and consequently the interpretation gained an authenticity we sometimes missed in other performances. Astrid Varnay again scored as Elisabeth. Her rendition of the part convinces by its simplicity, warmth and musical and vocal blending. Herbert Janssen as Wolfram repeated his noble and deeply moving effort. Noman Cordon as the Landgraf and Kerstin Thorborg as Venus were the other protagonists, with John Garris, Gerhard Pechner, Emery Darcy, Wellington Ezekiel and Maxine Stellman completing the ensemble of this impressive performance. H. W. L.

Rudolf Conducts Rosenkavalier

Der Rosenkavalier, at the Metropolitan on March 2, gained added interest due to the fact that Max Rudolf, who so far had only conducted one of the Sunday Concerts, took over the stand for the first time as conductor of an opera. Mr. Rudolf proved again that he is an experienced musician and understood how to impress his own conceptions of the score upon the ensemble on stage as well as upon the orchestra. It speaks well for his technical perfection that all these personal touches could be applied to the ensemble without endangering in the least the smooth run of the performance in which we again heard Irene Jessner, Jarmila Novotna, Eleanor Steber and Emanuel List in the leading parts. Hugh Thompson sang Faninal for the first time, and it is a credit to the musicality of this young artist that he filled this difficult assignment successfully. A sold-out house recalled the artists and the conductor, who was warmly applauded at the beginning of each act and at the close before the golden curtain. H. W. L.

Roman, Vaghi, Lipton in Gioconda

La Gioconda on Feb. 28 brought Stella Roman in her first portrayal of the title role this season; Giocomo Vaghi as Alvise (first time here) and Martha Lipton singing her initial La Cieca. Miss Roman was in excellent vocal estate, and affirmed former successes in this lurid role. Mr. Vaghi, formerly heard in his debut as Colline in Boheme, carried out his earlier promise by giving a highly dramatic, tasteful and sonorous account of the villainous Alvise. La Cieca, not too grateful a part, had skillful and moving exposition by Miss Lipton, who showed cognizance of the pathos and depth of the blind woman's character. More familiar figures were Thebom, Tucker, Warren, Hawkins, Ezekiel, Manning, Oliviero, Hargrave, Baker, with Svetlova heading the ballet. Emil Cooper conducted. B. G.

Gerard Sings Romeo

A substitution in the originally announced cast brought Jacques Gerard in his first appearance as Romeo on March 1 in Romeo et Juliette, with Dorothy Kirsten in the other name part. He gave a somewhat restrained portrait of the Shakespearean lover from the dramatic point of view, but clear-toned and well conceived vocally. Miss Kirsten was tonally lovely and visually appealing. Other "firsts" were Mimi Benzell as Stephano, acting with grace and singing tunefully; John Garris, who offered a good account of the swashbuckling Tybalt; and Thelma Altman, the Gertrude. Martial Singher appeared again as the excellent Mercutio, Emil Cooper wielded the baton with skill. M. L. S.

Stella Roman Triumphs as Mimi

Stella Roman sang her first Mimi on Saturday afternoon's performance of La Boheme, achieving one of the most poignant and vocally lovely portrayals of her Metropolitan career. Her acting created a moving, emotionally convincing character, reflected in her singing. Others in an all-round artistic production were Jan Peerce, John Brownlee, Frances Greer, Giacomo Vaghi, Louis D'Angelo, Arthur Kent, John Baker and Lodovico, with Cesare Sodero conducting. B. G.

A repeat performance of the Magic Flute, conducted by Bruno Walter, was heard on Mar. 4. It was featured by the singing of Fiorenza Quartararo who replaced Nadine Connor on short notice in the role of Pamina. Miss Quartararo displayed a voice of exceptional warmth and musicianship. In addition her acting was polished and it was difficult to believe that she had never sung the role before at the Met. Her high notes were taken with ease and there was an even quality throughout her whole register. John Brownlee was his usual satisfactory Papageno. R. K.

ALBERT MORINI

Cherkassky under Morini Management

Albert Morini announces that he has taken Shura Cherkassky, pianist, under his management. For 1946-47 he is booking the Chicago Symphony in collaboration with George A. Kuyper, and the Original Ballet Russe under the direction of Col. de Basil. The latter attraction, which Mr. Morini books in collaboration with American-Canadian Concerts & Artists, returns after a five years' absence with David Lichine and Tatiana Riabouchinska as premier dancers. Other recent additions include Werner Gebauer, 28-year-old violinist, and Tito Schipa, famous lyric tenor.

Mr. Morini retains from this year's list Anne Brown, soprano; Suzanne Sten, mezzo-soprano; Donald Dickson, baritone; the pianists Percy Grainger (booked in collaboration with Antonia Morse) and Witold Malcuzynski (in collaboration with American-Canadian Concerts & Artists); the Yaysnoff Sisters, duo pianist-composers; and the American Troubadours, under John de Merchant, who, completing their first season under the Morini banner, left the first of March for a spring tour including Toledo, Detroit, Kansas City, as far south as Mobile, Ala., returning to New York the middle of April.

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Dello Joio Addresses M.E.A.

NEWARK, N. J. — Composer Norman Dello Joio addressed the March 9 meeting of the Music Educators Association of New Jersey, held at the MacHugh Studios. His subject was, The Composer Looks at Modern Music. Also featured were two members, Jacob L. Rittenband, violinist, and Minnie Rittenband, pianist, in Mozart's Sonata in B-flat. Mark Nevin, president of the Association, gave a report of the Detroit Convention of the Music Teachers National Association. Program chairman is Mrs. A. J. Rosenthal of Newark.

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N. Y. Concerts

(Continued from page 6)

Maggie Teyte's Final Recital

Before an audience that packed New York's Town Hall and overflowed all available space on the stage, England's noted singer, Maggie Teyte, gave her fourth and final recital, Feb. 20, closing her American tour for this season. She will return to England early in March, but will return to America in the Fall for another tour. Miss Teyte was in especially fine form, and her program included songs by Weber, Ravel, Tchaikovsky, Debussy, Richard Manning, Fauré, Duparc, Milhaud, and a delightful group of seldom heard songs by Reynaldo Hahn. George Reeves, as in the previous recitals, contributed accompaniments which were par excellence.

W. A. T.

Richner at Keyboard

The Washington's Birthday matinee at Town Hall was given by Thomas Richner, pianist, playing a program of Bach-Busoni (the chorale-prelude Now Comes the Gentiles' Saviour and the Chaconne), Mozart's Sonata, B flat major (K. 333), three Chopin numbers and Ravel's Jeux d'Eau and Toccata, and his own "Augmen-cata" and Elegy (first performance). Mr. Richner is an artist of present achievement and rich promise. He shows development in tonal beauty and color and in depth of interpretation, and his command of dynamic range is notable. Besides the tenderness and nobility of the Bach compositions, the clear loveliness of Mozart had understanding projection. In the more romantic idiom, he was at his best in the Ravel score and in his own writings. Elegy, with the serenity suggested by the title, contrasted with the "Augmen-cata," cast in brilliant and virtuosic style. D. B.

Olga Coelho in Folk Program

Olga Coelho, Brazilian soprano-guitarist, was unusual on several accounts at her Feb. 22 recital at Town Hall: she has a beautiful voice and true musicianship, a good stage presence and an uncanny sense of timing. Her guitar technique is not dazzling, but more than adequate for the thing she does. Concentrating on Brazilian and Latin-American folk music, she made a concession to tradition by opening the program with two arias by Alessandro Scarlatti. From then on she prefaced each selection with a commentary to the audience. Composers represented were Guarnieri, Villa-Lobos, Fernandez and others, usually in the capacity of arrangers of folk numbers. Miss Coelho herself was responsible for the majority of the guitar transcriptions. It was a pleasant and informal evening, marked by singing above the ordinary. Special mention must be made of a hair-raising *tour de force* called Bambalele, and sections of unusual melodic appeal in the group of Latin-American folk-songs. R. K.

Goldsand's Matinee

Robert Goldsand in piano recital at Town Hall, Saturday afternoon, Feb. 23, offered a program of wide variety performed with great artistry. Schubert's Sonata in C minor was played with smooth technique, beautiful dynamic variations and a most colorful climax. The Stravinsky Sonata (1924) was much more subdued and restless, but six Chopin Etudes made a particular success, with insistent demands for an encore, granted in the middle of the recital. Rachmaninoff's Variations on a Theme by Corelli were played with a tremendous volume of tone and contrasted subtle effects. Beethoven's Sonata in E flat major, Opus 81a, held a wealth of sentiment. The house was large and consistently enthusiastic. T. P.

Budapest Quartet and Bellison Aid Philharmonic Fund

The Budapest String Quartet and Simeon Bellison, clarinetist, gave the concert for the benefit of the Pension Fund of the Philharmonic-Symphony Society on Feb. 23 at Town Hall. An overflowing audience heard this notable combination in Mozart's Quintet in A (K. V. 581) and the Brahms Quintet in B minor, op. 115. The string group also played the Debussy Quartet. This was an evening to delight connoisseurs of chamber music, an expertly conceived program executed in masterly style. Mr. Bellison's liquid, soaring tone blended with the quartet in a luminous artistic entity. Style, content and balance were notable in their collaboration. The quartet rounded out the program with a fine account of the Debussy score.

D. B.

Artur Rubinstein Announces . . .

A new idea was added to piano recitals when, at Carnegie Hall on Feb. 24, Artur Rubinstein walked on the stage and announced his program as he went along. "A prearranged and printed program," says Rubinstein, "tends to become a heavy obstacle to the mature and free artist for the best expression of his art." This pianist is in a position to be independent; he could program two straight hours of Max Reger and fill Carnegie Hall! The program he announced was conventional enough: the Bach-Busoni Chaconne, Franck's Prelude, Chorale and Fugue; Chopin's B flat minor Sonata and F sharp Nocturne, four Debussy pieces, four Szymanowski Etudes, Scriabin's uninteresting Vers la flamme, and Liszt's Mephisto Waltz. The artist was in good form. Seldom has the Franck work been heard in a more sympathetic interpretation. There was an abundance of tonal coloring, a gorgeous sheen, and the fugue was played heroically. Also notable was the performance of the Chopin and Liszt selections. In the Debussy numbers, Rubinstein was apt to be too robust, and missed somewhat the poetry of the music. Otherwise it was an excellent recital by an excellent pianist. R. K.

Benjamin Owen Bows

In his first New York recital, Feb. 24 at Town Hall, Benjamin Owen executed a program of considerable technical and intellectual scope, with the Bach Partita No. 6 in E minor and Beethoven Sonata in A major followed by Valses nobles et sentimentales, and Toccata, by Ravel, and Griffes' Sonata. The calibre of Mr. Owen's technical skill, with more experience, may well be equalled by his interpretative development. A. L.

New Friends Offer More Brahms

The New Friends of Music, in their Sunday afternoon concert at Town Hall on Feb. 24, again offered an all-Brahms program, this time of chamber music played by the Budapest String Quartet (Messrs. Roisman, Ortenberg, Kroyt, and Schneider). In the opening work, the Clarinet Quintet, B minor, op. 115, Ralph MacLean, clarinetist, joined the string group; and the result was a beautiful interpretation of this masterwork abounding with melodies. The String Quartet in C minor, op. 51, No. 1, with the lovely Romanze, was performed in the most stirring manner. The tension thus created was assuaged to a most joyful relaxation by the spirited interpretation of the String Sextet, B flat major, op. 18; the ravishing elan, and the Schubertian charm and warmth came to life in a flamboyant performance. Milton Katims (viola), and Benar Heifetz (cello), who assisted in this rendering, shared rightfully the animated applause of the audience which manifestly had enjoyed a delightful concert.

H. F. K.

Charlotte Bergen in Cello List

Charlotte Bergen, cellist, gave her annual Town Hall recital, Feb. 24, to an enthusiastic audience. The program included the Handel Sonata in G minor; the Seven Variations on a Theme from Mozart's Magic Flute, by Beethoven; Bruch's Kol Nidrei; the Rachmaninoff G minor Sonata; and a group of selections by Bloch, Paradis, Debussy and Frescobaldi-Cassado. Miss Bergen played with consummate musical understanding and meritorious fluency on a lyric line. Her gift is definitely for melodic statement, rather than for elaborate technical display. She was ably accompanied by Valentin Pavlovsky. M. C.

Muriel Kerr's Piano Program

Muriel Kerr, pianist, gave her usual brilliant readings at Town Hall, Feb. 25 to a large audience. Her program started

(Continued on page 23)

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PREMIERES IN PALESTINE

PALESTINE.—Several premieres of works by Palestinian composers have recently been given, including a choral score by Erich-Walter Sternberg, a capella for mixed choir, based on Hymns by Judah HaLevy, 12th century Hebrew poet and philosopher, with passages for narrator. Performers were the Tel-Aviv Chamber Choir and soloists, conducted by O. Lustig, with Y. Ehrenkranz as speaker. The Palestine String Quartet, led by Lorand Fenyves, introduced a work for that combination (written 1945) by Joseph Kaminsky, violin leader of the Palestine Orchestra. I. Edel, music teacher and pioneer of music education here, was honored on his 50th birthday by a concert at the Teachers' Seminary Hall, during which the Palestine String Quartet performed his Second Quartet, inspired by Jewish folklore; Alice Schmuckler-Hess played his new Rondo for piano; Maomi Furi, contralto, sang two of his songs, and the teacher-composer himself conducted some of his choral works. Last in the series of premieres were the Miniatures by Heinrich Jacoby, violist and composer, seven pieces based on the same musical material, written for piano and then scored for small orchestra. The Palestine Broadcasting Service broadcast both versions from Jersualem. A first performance in Palestine was Alfredo Casella's Serenade for strings and wind instruments, played at the Tel-Aviv Museum and broadcast.

Chamber Music in Jerusalem

Jerusalem has turned to chamber music again, after comparative neglect. The Jerusalem Chamber Music Society, with financially disinterested patrons at the helm, presents concerts at the Beth Hachalutzot (Girl Pioneers' Home); all seats were sold by subscription well before the first concert.

Latest production of the Palestine Folk Opera was Von Suppe's Fair Galatea, with Gorin, Scücs, Ben-Josef and Lubowska in the cast. The one-act opera was followed by Gertrud Kraus' choreographic interpretation of Gershwin's Rhapsody in Blue, Alfred Neumark interpreting the piano solo and Marc Lavry conducting the orchestra.

A highlight of the recital season was the return after an extended tour abroad of Pnina Salzmann, Palestine-born pianist, who has studied in Paris with Alfred Cortot, played with the Colonne Orchestra and in recital. In 1939 she returned to Palestine, appearing here in concert and over the radio. In 1944 she toured South Africa, and, in 1945, South Africa, Australia and New Zealand. As "musical ambassador" of Palestine, she raised considerable sums for the Palestine Orchestra, the Hebrew theatre, the Red Cross and other institutions. She plans a tour of England in the 1946-47 season and then hopes to visit the United States.

International Artists for Palestine

Recently added to Palestine's musical institutions is the concert management "Parnassus" Ltd. Though a prime purpose of the promoters has been the provision of good music in Palestine—besides a number of recitals, there have been given some interesting evenings, such as the Contemporary Piano Music series devised by Prof. Kestenberg—"Parnassus" has now taken up relations with artists all over the world to fix for them tours in Palestine and the Middle East. Their first artist was Rose Pauly, soprano, who sang recitals and with the Palestine Symphony and broadcasting orchestras. Robert Soëtens, violinist, is expected for recitals, and other artists of renown have signed contracts with the agency, which also hopes to arrange for Palestians to tour European countries and the American continents. In the publishing field, "Parnassus" has begun to publish some songs and instrumental pieces by Palestinian composers, while a collection of Hassidic songs (such as sung by Rabbis from Eastern Europe) is provided for the company by Joachim Stutschewsky.

PETER GRADENWITZ.

PNINA SALZMANN

BOSTON

Stravinsky Is Guest Leader

By JULES WOLFFERS

BOSTON.—Two works new to Boston were heard when Igor Stravinsky conducted the 17th pair of Boston Symphony concerts in a program of his own works. The novelties were Scenes de Ballet, composed for the Broadway impressario, Billy Rose, and Symphony in Three Movements, first performed early in the year by the New York Philharmonic. The symphony, particularly, is an important work. To attempt more than a general impression after only one hearing is difficult. The melodic material and orchestration are both sparse and somewhat stark. The music moves along with cold and inflexible logic with which it is not possible to argue—one either accepts or flees. The piano (expertly performed by Lukas Foss) plays a very prominent part, especially in the first movement. Stravinsky has always pointed the way for others. Perhaps this work will also set a style. If so, considerable co-operation will be demanded from listeners for the next 20 years or so.

After this new music, the brilliance and imagery of Petrouchka and The Fire Bird, some of it in Stravinsky's latest revision, came in welcome contrast. One cannot help feeling that Stravinsky set standards hard to surpass in his earlier works. The audience greeted the Suites with ill-concealed relief and obvious enthusiasm.

The previous week, Dr. Serge Koussevitzky gave his audiences an intermission from new works, as it were, by performing the Beethoven and Tchaikovsky Sixth Symphonies. Superbly directed and performed, the familiar masterworks took on new vitality and meaning. There is nothing set about Koussevitzky interpretations of established repertoire works. Every time he conducts the "Pathetic" he finds more to say in it.

The second program this season of the Civic Symphony Orchestra found conductor Paul Cherkassky leading his forces through the Bach-Demarest "Little" Fugue, Mozart's first Concerto for Flute, and Symphony No. 1, by Kallinikov, in a well-attended Jordan Hall concert. The rarely-heard Concerto brought Phillip Kaplan, Boston Symphony flutist, as soloist, in an excellent and musicianly performance that really hit its stride in the beautiful second movement. Sensitive support was given Mr. Kaplan by a reduced orchestra. The Kallinikov gave further evidence of the real progress the orchestra has made when Mr. Cherkassky was able to abandon the caution displayed up to the present and drive his players to climaxes of professional standards.

Rubens Scores in Recitals

Two outstanding events were noted in the recital calendar. Boris Goldovsky gave one of his inimitable lecture recitals at Jordan Hall, part of the Aaron Richmond Celebrity Series. The young Welsh-born pianist, Harold Rubens, presented a significant and telling Jordan Hall recital debut, also under the Richmond management. Performing Schumann, Ravel, Mozart and Chopin, Mr. Rubens showed the large and enthusiastic audience that his technical mastery of the instrument is sound and secure and that he has a fine conception of style.

Perhaps the most active chamber music group in New England at present is the Zimbler String Quartet. Recent appearances included concerts in Brookline, Newton, Lynn (Mass.) and Manchester N. H. A performance that hit first-page headlines was that of a quartet by a wounded veteran, Pfc. Sidney Svedrofsky, which was the feature event of a Symphony Hall opening rally of the Red Cross campaign with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, taking part.

Among the many performances sponsored by the New England Conservatory was a Founder Day concert of music for string orchestra by Bach, Mozart, Quincy Porter, Corelli and Tchaikovsky, with Francis Findlay conducting.

The Arturo di Filippi photograph on the Front Cover is by Sarli, Miami.

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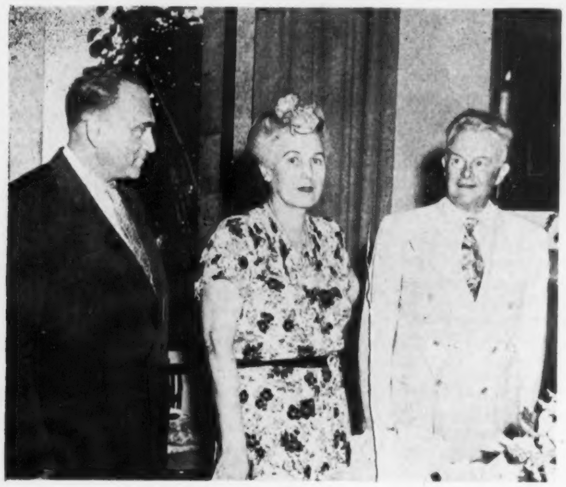

CELEBRATING THE FIFTH YEAR OF THE OPERA GUILD OF MIAMI. L. to r., Dr. Arturo di Filippi, artistic director; Mrs. Walter E. Olson, board member, and Walter E. Olson, chairman of the board of advisors. (Photo by Harry Elmore.)

By ROSALYN KROKOVER

Winter vacationists in Miami need not worry about missing out on their opera as long as Dr. Arturo di Filippi is a resident of the city and director of the Opera Guild there. Now in its fifth year, with over 500 members, the Guild's latest, and according to the reviews, finest production, were the four performances of Gounod's Faust.

"Met" Artists for First Time

The Metropolitan Opera Association, for the first time, was represented by four artists from this stage—John Dudley, John Gurney, Pearl Besuner, and Christina Carroll. George Schick was the guest conductor. Other singers who took prominent roles on alternate performances were Fred Reibel, David Ramsdell, Marx M. Feinberg, Jess Walters, Helen Burruss, Roberta Kayes and Beatrice Hunt. The assistant conductor was Sgt. Vincent Slater and Antoinette Ludwig created the ballets.

Dr. di Filippi organizes and trains the choruses and all of the local soloists. The musicians are also recruited from Miami. In other words, the only imported artists were the few from the Metropolitan and the conductor. An artist in his own right, Dr. di Filippi has given several New York Town Hall recitals, has sung in Carnegie Hall, on the three major networks on coast-to-coast broadcasts and also with symphonies in New York, Dallas, Los Angeles and Miami. His opera appearances stretch from Rome, Naples, Milan, Berlin to New York, Chicago, and Cincinnati. He studied in Italy, Germany and Juilliard and received an Honorary Doctors' Degree at the Kansas Wesleyan University.

Director's Gifts Two-fold

Fortunately, Dr. di Filippi's talents go further than singing, coaching and directing. He actually organized, promoted and is the general manager as well as artistic director of the Giuld. There is a large list of sponsors, headed by the City of Miami Commissioners; a board of advisors headed by Walter E. Olson and an executive board with Mrs. George Pawley as its president. Other officers on the executive board are Mrs. Garland M. McNutt and William Walker, Jr., vice presidents; Mrs. William T. Hilles, secretary, J. Bruce Langdon, treasurer, and Mrs. J. Bruce Langdon, membership chairman.

Torsten Ralf Sings with Indianapolis Symphony

Concerts of the Indianapolis Symphony, Dr. Fabien Sevitzky, conductor, include a recent all-Gershwin program, with Abram Chasins soloist in Rhapsody in Blue and Concerto in F; a municipal concert, in which they were assisted by the Indianapolis Symphonic Choir, Elmer Steffen, conductor, and, soloists, Mary Johnston, soprano; Edwin Biltcliffe and William Pelz, duo-pianists; a program featuring Nathan Milstein, violinist, and a performance of Paul Creston's Frontiers; the local debut of Torsten Ralf, singing Handel and Wagner numbers.

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FLORENCE MERCUR (third from left), pianist, Mrs. Frances C. Sullivan (at her right), president of Sigma Alpha Iota, San Antonio chapter, and executive members, under whose sponsorship she played in San Antonio during a coast to coast tour of 21 engagements. She is filling 10 eastern dates, with a Town Hall recital to follow on March 31.

London Music Applauded

By HUGH LIVERSIDGE

LONDON.—The Covent Garden Opera House opened after a period of seven years, not with opera, but with ballet. The Sadler's Wells Ballet, which has hitherto toured the country or performed at its own and other London theatres, is probably one of the finest ballet corps in the world. They chose, for their opening night, Tchaikovsky's Sleeping Beauty. The larger stage and orchestra under Constant Lambert made for enhanced artistry. Margot Fonteyn's dancing was all that we have come to expect from this artist and Robert Helpmann was at his best. The occasion was attended by the Royal Family and other notables. All felt it was a gala night. But little was actually achieved. We have witnessed the excellent Sadler's Wells ballet on many occasions during the past years, so all that had really happened was to transfer it to Covent Garden. As regards opera, Covent Garden's plans are nebulous, but in my next article I shall furnish all available information.

Verdi Requiem

While a colleague was kindly "covering" the ballet for me, I, as a musician and not a dancer, was harking to John Barbirolli conducting a remarkably fine performance of Verdi's Requiem with the BBC choir and orchestra. The Albert Hall was exceedingly well filled.

Edna Hobson's voice carried over the loudest orchestral fortissimo but was perhaps a little too "white" in character for such fullblooded music. Gladys Ripley sang with feeling, but she could use more discretion when singing with her colleagues. Parry Jones gave us a very musical reading of Ingemisco, and Tom Williams was an adequate bass. The BBC choir were galvanized into vitality by Barbirolli. The BBC Symphony Orchestra did well and the big side drum was smitten *con brio e con amore.*

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LOS ANGELES

CHARLES KULLMAN, Metropolitan Opera tenor, right, sings in the Universal Picture, Fandango, in which he plays the role of a Russian naval doctor. The film is based on an episode in the life of Rimsky-Korsakov, when the composer was a midshipman in the Russian navy, a role played by Jean Pierre Aumont, right center. Brian Donlevy, left, is the ship's captain.

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The reason Alfred Wallenstein was signed to a new four-year term as musical director of the Philharmonic Orchestra of Los Angeles was apparent in the superb delivery of the ensemble's concerts of Feb. 21 and 28 in the Philharmonic Auditorium. The sold-out houses further testified to the American conductor's popularity and emphasized the city's need for a larger auditorium.

Wallenstein received a well deserved ovation for a stunning presentation of Tchaikovsky's Fifth Symphony. His interpretation was appropriately sturdy and vital, yet filled with expressiveness, showing the orchestra's clarity and balance to particular advantage. A cheerful opening was Castelnuovo-Tedesco's brisk Overture to The Taming of the Shrew; the composer was present to acknowledge a hearty round of applause. Soloist was Rudolf Serkin, who gave an admirable account of the Beethoven Fifth Piano Concerto, playing with crisp touch and appealing tone over Wallenstein's impeccable accompaniment.

Climax of the second event was the Fifth Symphony of Sibelius. Wallenstein gave it a beautiful reading, blending its instrumental colors with a deft baton, and etching its lines with secure, yet tender strokes. Presentation of the suite from Copland's ballet, Appalachian Spring, showed it a pleasing, adroitly scored work yet often strongly reminiscent of the same composer's Rodeo. Mozart's Marriage of Figaro Overture held attractive snap and polish. John Charles Thomas was the soloist, scoring emphatically in arias of Mozart, Massenet, and Handel, and songs by Duparc, Marx, and Strauss. His powerful, perfectly focused voice, rolled forth genially, with the ease of true mastery.

Percy Grainger delighted a large audience in the Philharmonic Auditorium on March 1 with incisive, effective pianism, and added verbal commentaries between selections. In his opening Bach D-minor Organ Toccata and Fugue, he drew from both the Tausig and Busoni transcriptions, following with more Bach, four Chopin Etudes, the native Grieg Sonata, Sibelius and Liszt items, and encores that included some of his own transcriptions and compositions. Particularly notable was his performance of two Cowell pieces, Aeolian Harp, with plucked piano strings, and The Lilt of the Reel, utilizing arm and hand tone clusters.

•

Tasteful and efficient use of music, both for itself and in the story development, makes Universal's British-made film, The Seventh Veil, of special interest to musicians and music lovers. The story centers about a concert pianist (Ann Todd), and the overcoming of a psychological handicap through psychiatric treatment in which music plays an important part. Selections by Chopin, Beethoven, Grieg, Mozart, Nicolai, and Rachmaninoff are aptly used in a score well devised by Ben Frankel. The London Philharmonic Orchestra appears, conducted by Muir Mathieson. It is a picture that does a real service to music.

Hollywood Jottings

Miklos Rozsa has been signed by Universal to adapt Rimsky-Korsakov music for Fandango, based on an episode in the life of the Russian composer. Charles Kullman will do the singing.

* * *

George Antheil's score for Republic's Specter of the Rose, written, produced and directed by Ben Hecht, will be rearranged into an orchestral suite by the composer to be premiered by Leopold Stokowski in the Hollywood Bowl this Summer.

* * *

The announcer at Santa Anita got his instruments mixed, Feb. 16 when First Fiddle surged to the front in the San Antonio Handicap and he announced excitedly, "Here comes Bull Fiddle!" Judging by the laugh, all the assembled 50,000 knew better. Incidentally, First Fiddle won.

* * *

Julius Gold dropped in to call attention to a radio broadcast of a Fantasia for Cello and Orchestra written by his artist-pupil, Frank Fragale, played by Boris Blinder with the San Francisco Symphony under Pierre Monteux. The work is a valuable addition to the literature of the instrument, proving well written, individual, and grateful of performance. Fragale's own instrument is the bass clarinet, on which he is a noted performer. He is a painstaking and gifted student, according to Gold, whose prediction of a brilliant career as a composer is well supported by the work itself.

* * *

Hugh Nichols' wrestling matches in the Hollywood Legion Stadium have no monopoly of masked marvels. One "Mr. X," billed as a masked pianist, will have a bout with a keyboard in the Wilshire Ebell Theater on May 13, in a program of Beethoven, Liszt, Schönberg, Tchaikovsky, Chopin, Shostakovich, Debussy, and Rachmaninoff. Presumably no holds are barred. Impresario Irwin Parnes will referee.

* * *

Walter Scharf, whose musicianship has been a great aid to Republic Pictures during the last few years, has resigned as musical director of that studio. . . . Cy Feuer, former music head, who has just doffed an Army uniform, will take over.

* * *

Impressed by the beauty of the ballet in Republic's Specter of the Rose, Actor Lionel Stander has formed a ballet company of his own, and expects to produce several original modern ballets, written by American composers, at the Hollywood Bowl this Summer. Viola Essen, who starred in the film, has been signed as prima ballerina. At least two of the ballets will be composed by George Antheil, who scored the film.

•

Aranyi Conducts Youth Symphony Orchestra

SEATTLE, WASH.—Francis Aranyi conducted the Youth Symphony Orchestra of the Pacific Northwest at the third of this season's symphony concerts, Feb. 8. The orchestra, which has been under his dynamic leadership since it was founded in 1942, numbers a personnel of ninety young musicians of Junior-Senior High School and University age, drawn from Seattle and a number of neighboring towns. An ambitious program was offered at this concert, well designed to show the versatility of the organization, and its technical proficiency. It included Beethoven's Symphony No. 1, the Grand Canyon Suite by Ferde Grofé, and the Prelude to Die Meistersinger by Wagner.

Lisa Jouravel to Visit Far East

Lisa Jouravel, formerly of the Royal Opera of Turin, Italy, who is now a member of the Boston Grand Opera Company, is making recordings, prior to leaving New York for the Pacific Coast. She will also visit China, in the course of a series of concerts booked for the summer in the Far East.

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PICKUP CHATTER

By Harold C. Schonberg

Two new Beethoven symphonies—and two interpretations as dissimilar as the viewpoints of Pearl Harbor investigators. Reiner makes of the Second Symphony a *tour de force* that at the same time is in good taste. It is fast-paced throughout; even the adagio introduction moves faster than usual. He drives hard, but the music emerges in a plastic manner, under perfect control, with variations of shading, and perfect instrumental playing. There's lots of snap, precision, and the other virtues of a well drilled ensemble. As you gather, we like it. It's an exciting version, though many will call it superficial. The previous recordings by Koussevitzky, Weingartner and Beecham had their high artistry, and in many respects the Beecham is a more mellow interpretation. None of the previous sets, however, could match this in clarity and high fidelity. It is one of the best recordings Columbia has turned out. The balance is very faithful, the prevalent over-amplification is not present, and high notes do not shatter.

Stokowski does not fare as well, and his set does not supersede the old Toscanini one. Some heavy-handed proceedings are noticeable, and the orchestra does not always respond as Stokowski would have liked. The slow movement moves in a listless manner and feels endless, while in other sections of the score Stokowski indulges in some mannered irregularities in tempi. The balance occasionally finds the brass and woodwinds experiencing trouble in penetrating through the strings.

Both the Bizet and Berlioz symphonies are well recorded. Monteux has made a version of the Fantastique that is the best available, and it ranks with the Reiner release as the album of the month. There already was a recording of the Bizet symphony, but this makes its first appearance in a Columbia catalogue. It is a lovely work and worth owning. Perhaps the first movement is weak, with an excess of empty passage work, but the second has grace, while the last two are delightful. A frisky, racing quality is apparent throughout, and the work can be recommended not only on its own merits, but as a relief from more hackneyed material.

Paul White's work is unfamiliar enough, but one hearing will suffice for some time. The music is innocuous, and its only excuse is to serve as a vehicle for the harp. Commissioned for Miss Phillips, it utilizes old American sea chants, and a rugged, tobacco-stained tune like Blow the Man Down just does not sit well with harpish pink ruffles. It has been excellently recorded, and is well performed. Of little interest are the Warsaw Concerto and its companion Cornish Rhapsody (we shall not make the obvious pun). In the former, the piano is not featured; in the latter, unfortunately, it is, and all of Miss Cohen's not inconsiderable artistry is wasted. The best of the singles is Koussevitzky's stunning version of the Berlioz overture. It came as a bit of a shock to find only one copy of the Zampa Overture in the Victor and none in the Columbia catalogue. The old war-horse is still among the best cowboy-Indian stuff in the repertoire and is given a rousing performance that should take care of the situation for the next twenty years or so. But why another Polovetzian Dances? Beecham's more complete version is better, and worth the extra dollar or so.

Beethoven's First Concerto

A new version of the C major piano concerto by Beethoven was needed, but this Toscanini-Dorfmann release does not completely do the trick. The recording is not too good, and the balance favors the piano. Some of the tempi are too fast, especially in the last movement, where Dorfmann does not appear to be altogether comfortable in the pace that is set. Her pianism is neat, somewhat brittle, marked by a lack of true legato. Technically she is not perfect. Although she does not hit wrong notes, there are some dropped ones, and a feeling of strain. The choice of a cadenza occupies virtually all of the fourth side; it is too long, even if Beethoven himself did write it, and one loses the thread of musical thought. In the last movement the short cadenza that Beethoven wrote in (after bar 485) has been omitted.

Victor's connoisseur's item is the Bach sonata, of which there is a previous recording by Yehudi and Hephzibah. Here Menuhin is too lush for the music and uses an excess of vibrato. Landowska seems determined not to be overshadowed, so the performance is aggressive and on the loud side. In the last movement they give the impression of racing: the pace is fast, the dynamics monotonous, the rhythms metronomic.

The choice of pieces for the album of Chopin was not too enterprising. A recording of the Andante Spianato and Polonaise was needed, and is welcomed, but why the waltz and polonaise when so many other versions exist? One would have welcomed a more catholic selection: the F minor Ballade, perhaps, or the F-sharp minor Polonaise; or even one of the hitherto unrecorded early works like the La ci darem Variations. Horowitz' performance is clean, accurate, slightly cold-blooded but vigorous

(Continued on page 22)

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BEETHOVEN: Symphony No. 2 in D, Op. 36; Pittsburgh Orch., dir. Reiner. Columbia M-MM-597, 4 discs, $4.50.

BEETHOVEN: Symphony 6 in F (Pastoral), Op. 68; N. Y. City Orch., dir. Stokowski. Victor M-DM-1032, 5 discs, $5.50.

BERLIOZ: Symphonie Fantastique; San Francisco Orch., dir. Monteux. Victor M-DM-994, 6 discs, $6.50.

BERLIOZ: Roman Carnival Overture; Boston Orch., dir. Koussevitzky. Victor 11-9008, $1.00.

BIZET: Symphony in C; Prelude to Act III of Carmen; N. Y. Philharmonic, dir. Rodzinski. Columbia M-MM-596, 4 discs, $4.50.

BORODIN: Polovetzian Dances from Prince Igor; Philadelphia Orch., dir. Ormandy. Columbia 12269-D, $1.00.

HEROLD: Zampa Overture; N. Y. Philharmonic, dir. Kurtz. Columbia 12270-D, $1.00.

WHITE: Sea Chanty; Edna Phillips (harp) and Alexander Hilsberg, Sol Ruden (violins), Samuel Roens (viola), Samuel Mayes (cello) and Anton Torello (bass); dir. Ormandy. Columbia X-MX-259, 2 discs, $2.50.

Instrumental

BACH: Sonata No. 3 in E; Yehudi Menuhin (violin) and Wanda Landowska (harpsichord); Victor M-DM-1035, 3 discs, $3.50.

BEETHOVEN: Concerto No. 1 in C, Op. 15; Ania Dorfmann and NBC Orch., dir. Toscanini. Victor M-DM-1036, 4 discs, $4.50.

CHOPIN: Andante Spianato and Polonaise; Waltz in A minor; Polonaise in A-flat; Vladimir Horowitz. Victor M-DM-1034, 3 discs, $3.50.

DEBUSSY: Preludes, Book I; E. Robert Schmitz (piano). Victor M-DM-1031, 7 10-inch discs, $5.75.

Vocal

HARMATI: Bluebird of Happiness; D'HARDELOT: Because; Jan Peerce (tenor) and Victor Orch., dir. Levin. Victor 11-9007, $1.00.

HAYDN: She Never Told Her Love; My Mother Bids Me Bind My Hair; Marian Anderson (con.), acc. by Franz Rupp. Victor 10-inch 10-1199, 75c.

KIPLING SONGS—Road to Mandalay; Fuzzy Wuzzy (Speaks); Danny Deever (Damrosch); Gunga Din (Spross); Boots (McCall); Norman Cordon (bass) acc. by Archie L. Black. Victor set M-1030, 3 10-inch discs, $2.75.

STRAUSS: Blue Danube; Emperor Waltz; Wine, Women and Song; Thousand and One Nights; Miliza Korjus (sop.) and Victor Orch., dir. Bamboshek. Victor SP-15, 2 discs, $2.25.

WOLF: Begegnung; Selig ihr Blinden; Ihr Jungen leute; Die Zigeunerin; Mein Liebster singt am Haus; Heb' auf dein blondes Haupt; Nimmersatte Liebe; Mignon II; Verschling der Abgrund; Wiegenlied; An eine Aeolsharfe; Agnes; Du denkst mit einem fadchen; Grete Stueckgold, acc. by Paul Meyer. Birch set 2, 3 plastic discs, $6.50.

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Kyle Crichton, foremost critic, in a stirring tribute to Henry L. Scott, America's first Concert Humorist, describes his hilarious concert as a "New Form of Art" to the twelve million readers of Colliers magazine. Arlington Beecher McClure says: "The fabulous Henry L. Scott will go down in concert history as the creator of the first new art form to appear on the world concert scene since 1781."

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Turn to ✓ *mark, page 26.*

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NEW PUBLICATIONS

The Board of Directors of the Music Publishers' Association have issued a statement concerning the increasing amount of copying of copyrighted music throughout the country. The association includes the majority of the country's leading music publishers and is anxious to take steps in stopping the illegal copying of music. It is felt, however, that there must be a more earnest desire on the part of all who make their living from music, or who enjoy it as amateurs, to protect the composer's and publisher's rights, if the practice of copying music is to disappear completely. Copies of the music should be purchased, instead of copied by hand, or by one of the many mechanical processes available today.

Two other matters have come to the attention of the Association, also infringements of copyright under our law. First there is the electrical transcription studio, a relatively new business. Many prominent artists engage these studios to make recordings of their performances. If the recording turns out well the studios not only sell copies to the performer but also to its clients. That is no concern of the Association if the music in question is in the public domain, but if it is copyrighted music, it is an infringement and does concern the Association very much.

The selling of a transcription of a copyrighted composition without paying the legal fee to the publisher, who in turn pays the composer, is an infringement of the U.S. Copyright Law. The electrical transcription studio must get permission from the copyright owner first, by signing a contract with the publisher as the record companies have done all these years.

When a singer or instrumentalist asks a recording studio to make a transcription, the studio must investigate the status of the composition. If it is copyright it is necessary to secure permission from the publisher. All studios have been notified to this effect and it is hoped that the practice of depriving copyright owners of their rights will thus be checked.

Finally, the reprinting of the texts of choral compositions, both long ones and brief part songs, in the programs of choral societies, has always been done to add to their audiences' interest at their concerts. By reprinting the texts, the societies unwittingly violate copyrights, which, in some cases, are those of the music publisher and in others those of the book publisher. Often the poem belongs to neither, but is copyrighted in the poet's own name, in which case the society must receive permission to reprint the poem from the poet himself.

This year the Association of Male Choruses of America has been conferring with the Music Publishers' Association in an attempt to adopt a procedure whereby infringement of copyright shall be brought to an end. John F. Sengstack, president of the Publishers' Association, has reported that every cooperation toward reaching a happy result is being offered by the male chorus group. There are many choruses in the country not affiliated with the Association of Male Choruses and they too must observe the Copyright Law in the preparation of their program books. The law provides for an assessment of not less than $250 for each separate infringement. The non-commercial or educational nature of the concert has no bearing on the matter. . . .

Pfc. Leonard Feist has been honorably discharged from the U. S. Army and will resume his post as President of the Mercury Music Corp. . . . Though the Remick Music Corp., has already issued the Rhumba Rhapsody as a piano solo; for two pianios; and for a dance orchestra, it is now being transcribed for concert orchestra by George Cole. . . . When the WNYC American Music Festival presented the recital of Granville English works, there were two songs which had won awards on the program—Wings of a Dove and Out of the Dusk. Vocalists were Eleanor Hendrix, soprano, and Morley Evans, baritone. . . .

For Strings and Organ or Piano

TRIO SONATA FOR STRINGS AND ORGAN, Op. 3. No. 2, by Arcangelo Corelli; edited by E. Power Biggs. Music Press, Inc., N. Y. Score $2. Parts 30c, Score and Parts $2.75.

Originally composed for strings and organ, this Trio Sonata can also be played with piano and strings as in the Mozart editions previously released. This is noble music, ecclesiastical and modal in spirit. It poses no great demands on performers and should be just the thing for serious amateur groups.

For Brass Instruments

BRASSY PRELUDE, by Rudolph Ganz. Mills Music, Inc., N. Y. Complete $2.50, Score $1, Extra Parts 30c each.

Scored for a battery of four horns in F, three trumpets in B flat, two trombones and a tuba, this brief work with a short maestoso introduction leading into an allegro utilizes all the potentialities of the brass instruments. A resonant affair with modern touches of harmony. This is skillful part writing that is excellently balanced.

Two Violins

CHACONNE, by Johann Sebastian Bach. Arranged by Samuel Applebaum. Carl Fischer, Inc., N. Y. $1.50.

This is an interesting contribution to violin duet literature. It naturally is not as difficult as the original solo but the arranger has not omitted some exceedingly tricky technical problems which include double stopping, arpeggios, and scale passages. Also there is some difficult correlation of rhythms between the two instruments. Mr. Applebaum's version will undoubtedly be welcomed by violinists.

For Violin and Piano

THE FLIGHT OF THE BUMBLE-BEE, by Rimsky-Korsakov, transcribed by Benno Rabinof. Mills Music, Inc., N. Y. 75c.

With a typically difficult virtuoso material the transcriber has furnished a simple piano accompaniment. Although the original line consisting of chromatic scale passages is followed there is an ending with harmonics in the second position.

For Two Pianos

GREENSLEEVES, from the opera, Sir John In Love, by Vaughan Williams. Arranged for two pianos by Hubert J. Foss. Oxford University Press, London. $1.60.

This beautiful old Elizabethan tune, and one of the most popular, was previously known in this country through efforts of folk singers and Vaughan Williams' atmospheric orchestral fantasia. Hubert J. Foss has made a very faithful arrangement of the orchestral texture. Some parts are slightly difficult but there is nothing that cannot be worked out with a little practice.

For Piano Solo

COUNTRY DANCES (Ländlerische Tänze, K. 606), by Mozart, transcribed by Wanda Landowska. Carl Fischer, Inc., N. Y. 50c.

Although this is not Mozart at his best it is an agreeable piece of music. The transcription by Landowska is in good taste; it is also thoroughly fingered, and contains pedal marks. It is not very difficult, and good for students of moderate attainments.

For Voice and Piano

LA BELLE DAME SANS MERCI, by Paul Hindemith. Associated Music Publishers, Inc., N. Y. $1.50.

The first of Two Ballads for high or medium voice utilizes the familiar Keats poem. This is typical Hindemith. The harmonies are strongly dissonant but very moving. Neither the vocal line nor the piano part is overly difficult but it needs a thorough insight into the contemporary style. There are many fascinating subtleties, for instance, the harmonies for "the sedge is wither'd from the lake, and no birds sing." Some may feel that this is not an agreeable song at first hearing but it is well worth study and will prove rewarding in the end.

THE SHADOW, by Mario Castelnuovo Tedesco. Carl Fischer, Inc., N. Y. 60c.

This appears to be an attempt by the distinguished Italian composer to show that he too can be American. "Tempo di Boogie-Woogie" is the tempo indication. While the style doesn't at all fit Ben Jonson's poem it is done in a sophisticated manner. The piano accompaniment is built on a boogie-bass. It is in the key of F major and for medium voice.

For Women's Voices

FAVORITE A CAPPELLA SELECTIONS, arranged and adapted by Carl F. Mueller. G. Schirmer, Inc., N. Y. 75c.

There are twenty selections in this album ranging from Thomas Morley to Jaques-Dalcroze. Three are arranged for SSA and the balance for SSAA.

Disc Reviews

(*Continued from page* 21)

when necessary. His style is not especially Chopinesque, and his treatment of the runs and filigree work have little color. Of course, the playing is exciting enough, and highly polished. The same general criticism could be applied to Schmitz and the first book of Preludes. Schmitz lacks color. He is intellectual and has good technical equipment, but does not color the music to bring out the impressionistic flavor. The old Gieseking album, we think, is preferable. Nor is the recording accorded the French pianist nearly as good as that Horowitz has obtained.

Unrecorded Wolf Lieder

Birch records has just issued an album of Wolf songs that are not available anywhere else. Most are recorded for the first time, and the music is worthy of a place in any lieder collection. Whatever inroads the years have made on Stueckgold's voice, her musicianship is beyond reproach, and she has true insight into lieder style. The balance with the piano is generally good. One of the most beautiful songs in the album is Agnes, which is sung in a haunting way. Selig ihr Blinden and Die Zigeunerin also are magnificent pieces of music and well sung. Not always does the soprano maintain that high standard, but on the whole the musical interest of the set outweighs most other considerations.

The Strauss album is more or less a stunt. Korjus has a good coloratura, but has been heard to better advantage. There is a curious difference in the coloring of her low and high registers; sometimes she sings beautifully, at other times the voice sounds forced and not always on pitch. Musically the worth of the album is slight, though there is a certain amount of excitement in the pyrotechnics. Both soprano and listener feel the strain, however.

ARRETEZ
STOP

THE SALZEDO CONCERT ENSEMBLE in Chicoutimi, Quebec. L. to r., Mimi Allen, harpist; Carlos Salzedo, composer-harpist-pianist; Mary Hill Doolittle, cellist; and Ruth Freeman, flutist. Their fourth transcontinental tour in five consecutive seasons began in December in the central states and took the group from southern California to northern Canada. The ensemble is now concertizing in the Middle West.

Cordon brings a deep, manly voice to the Kipling miscellany. He sings with appropriate histrionics and a rattling good Cockney dialect (when it is called for) that fits the music perfectly. One hesitates to classify the songs as music, but they serve a purpose, and many a Rotarian meeting has been made happy by a volunteer pretending to be coaxed into Danny Deever or The Road to Mandalay. The Anderson disc is well sung, simply and with sincerity. My Mother, etc., has a high tessitura for a contralto, and the companion piece goes down rather low. Between the two, Miss Anderson has an excellent opportunity to display her remarkable range and command of tonal coloring.

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- *Gambler's Song of the Big Sandy River (medium)*

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N. Y. Concerts

(*Continued from page* 17)

with César Franck's Prelude, Fugue and Variations transcribed by Bauer and was followed by Beethoven's Sonata F Sharp. Miss Kerr interpreted a work new to New York by Fuleihan called Idioms, which proved to be of thematic and harmonic interest, with originality in some pages. J. K.

Maryla Jonas in Triumphant Debut

About once in a decade it happens that an unheralded recitalist walks onstage in this knowing town and shakes the sophisticates out of their sluggish attention with a superb performance. Feb. 25, at Carnegie Hall, was such an occasion. Maryla Jonas, Polish pianist, coming to her North American debut by way of Buenos Aires, demonstrated technical skill, mastery of varied style and an emotional impact which has not been matched in recent concert hearings.

The amazing part of Miss Jonas' work is her equalized delivery of classic, romantic and modernist styles. Apparently she grasps underlying meaning, dynamic requirements and color schemes of the various types of tonal-building with facility. With a tone ranging from exquisite and sensitive singing quality to a thunderous but clear fortissimo, the artist brought new emphasis to the sometimes forgotten traditions of great piano playing and established herself in the top brackets of the artists' roster. The program included Handel's Passacaglia; the Capriccio of W. F. Bach; Haydn's Variations; Beethoven's Sonata, op. 31, No. 2; Schumann's Scenes from Childhood; and the Prokofieff Sonata, this last played powerfully, with excellent rhythmic effects. The final Chopin group, abounding in contrasts of delicacy and ecstatic vigor, won storms of applause from listeners reluctant to leave. M. C.

League Honors Bartók

The concert in memory of Béla Bartók arranged by the League of Composers at Times Hall on Feb. 25 offered an interesting survey of the late Hungarian composer's *oeuvre*. The most striking feature of the concert was the realization that, in some respects, Bartók's style grew simpler with every year Those who heard and admired his last works, such as the Violin Concerto, the Concerto for Orchestra and his last Piano Concerto, are often surprised, on rehearing his earlier efforts, to rediscover their ultra-modernism. The works performed were Bartók's Second Sonata for Violin and Piano (1922), played by Tossy Spivakovsky and Artur Balsam, excerpts from his Hungarian Folksongs (1907-1929), sung by Enid Szantho with the excellent Paul Ulanowsky at the piano; Andor Foldes' reading of the Sonata for Piano (1926); and the String Quartet No. 1 (1908), played by the Budapest String Quartet. All the assisting artists had contributed their services to aid the Bartók Fund. H. W. L.

Ellen Osborn's Vocalism

Ellen Osborn, who made her recital debut about two seasons ago, returned to Town Hall Feb. 26, in a program opening with the Ah, Perfido aria from Beethoven's Fidelio; continuing with a group of Hugo Wolf; French songs by Duparc, Poulenc and Fauré; English ones by Bax, Naginski, Griffes and Bliss; and five Brahms lieder. The handsome young soprano has an attractive personality and a splendid voice, which she handles with a commendable ease and assurance. In its present development however, the vocal line is uneven and the dramatic intentions of the singer fall short of their aim because of misdirected production. With improved freedom of tonal delivery and better diction, Miss Osborn could attain a high rank in the concert field. Sergius Kagen was the excellent accompanist. M. C.

Bruce Barbour's Piano Offerings

Bruce Barbour, in his debut piano recital at Town Hall, Feb. 27, made a most engaging impression. His technical equipment is ample, but more maturity of feeling will help to round him out into an artist of rank. His Bach Partita, No. VI, E minor, had a crisp, aristocratic elegance and some remarkable pedal effects, but was too pretty. His Schubert A major Sonata was romantically poetic in spots — the Andante being particularly touching; in other passages it dragged. Schumann's Kreisleriana showed a good diversity of moods, Liszt's Valse Impromptu positively glittered, and some Chopin Mazurkas and the A flat Polonaise, Opus 53, the last with a tremendous crescendo, concluded an evening of excellent playing. T. P.

Eugene Istomin's Recital

Eugene Istomin, 19-year-old pianist, presented a taxing program of major pianistic works in his Carnegie Hall recital, Feb. 27. There was a great deal that was highly creditable in musicianship, exceptional technique, as exemplified by shimmering pianissimo scales of fabulous speed and accuracy, and a notable command of climactic, sonorous tone. Istomin's chief difficulty appeared to be a tendency towards over-excitement which caused the hearer to fear that digital skill might not be equal to the increasing velocity and power demands of the player. That the tremendous scope of the program was successfully projected is a tribute to the unquestionable talent of the young pianist and an indication of his great possibilities. Compositions listed were the Cat's Fugue by Scarlatti; Sonata in C major, Mozart; Variations and Fugue on a Theme of Handel, Brahms; and four Scherzi by Chopin. M. C.

Helen Alexander and Co-Artists Heard

Sensitivity and refinement marked the presentation of songs of early and modern composers, including Scarlatti, Caldara, Paisiello, Chausson, Hahn, Jaques-Dalcroze, Auber (C'est l'histoire amoureuse, from Manon Lescaut), Mozart, Manning, Obradors, and Villa-Lobos, given by Helen Alexander, soprano, in a recital at New York Times Hall, Feb. 28. Assisting artists were Mildred Hunt Wummer, flutist, Hugo Kolberg, violinist, and Walter Taussig, pianist. Miss Wummer's playing of numbers by Gaubert, Haubiel, and Huë was pleasing. Mr. Kolberg received hearty applause for his performance of Improvisation, by Bloch, Rondo by Mozart, and the impish Satirical Dance, by Shostakovich, an encore. Mr. Taussig supplied understanding accompaniments. A. L.

(*Continued on page* 24)

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N. Y. Concerts

(*Continued from page 23*)

James Mitchell Sings

James Mitchell, Scottish baritone, gave his first New York recital in Carnegie Chamber Music Hall, Feb. 28, with Edward Hart at the piano. The program offered an opening French group of Lully, Martini, Huë, Hahn and Holmès numbers; classic and romantic Italian airs; a Hérodiade aria by Massenet; Schumann and Brahms lieder; the Ode to the Evening Star, by Wagner; and a final international group in English. The singer displayed a warmly vibrant voice, smooth and pleasing throughout the medium and low portions but retracting into a completely different production for higher notes, which made the vocal range sound more limited than it actually is. With elimination of this divergence in quality, Mr. Mitchell would qualify as a very excellent singer.

M. C.

Giannini in Recital

Dusolina Giannini, soprano, gave her postponed recital on March 1, in Carnegie Hall before a large and highly enthusiastic audience which demanded many recalls and encores. The elaborate program was of unusual interest in content and arrangement, beginning with three seldom-heard but delightful 17th and 18th Century Italian arias by Pasquini, Piccinni and Cimarosa—all beautifully sung. The remainder of the first half was taken up by three Wolf lieder (Kennst du das Land?, Und willst du deinen Liebsten sterben sehen and Wo find ich Trost?) and four Adolf Jensen songs (Morgenstimmung, Klinge, Klinge, mein Pandero, Der Schmied and Waldesgesprach). While all the songs in this group were intelligently sung, it was in the last-named that Miss Giannini came into the full concept of vocal and dramatic freedom which permitted a forceful and complete realization of text and music. A group of Shakespearean Songs by Busch, Manney, Greenhill and an Unknown followed in which the singer reached the interpretative and vocal heights of the evening. The concluding group of four songs was based on melodies from popular themes of Spain by Raoul Laparra. Max Wallmer made an excellent impression with his praiseworthy assistance at the piano.

M. C.

Etelle Lorenne, Coloratura

Etelle Lorenne, coloratura soprano, made her debut in Town Hall, March 1, assisted by John Wummer, flutist, and Milne Charnley, pianist. The program commenced with a La Forge adaptation of the 18th century Grétry aria from Zemire et Azor and Zum leiden bin ich auserkoren from Mozart's Magic Flute. The remainder of the printed list contained compositions of Lilljebjorn, Bishop, a bit of the Lucia Mad Scene, the Proch Variations and French numbers ending with the Gavotte from Manon by Massenet. The natural tessitura of Miss Lorenne's vocal instrument is sustained at so fabulous an altitude that song material of ordinary genre is not helpful. However, there were moments of amazing agility, and she made a pleasing personal impression. M. C.

Cuban Pianist Heard in Own Works

Carmelina Delfin, Cuban pianist, impressed her hearers in her first New York appearance at Town Hall, March 2, on two counts: her noteworthy talents as a pianist and the fact that she played a program made up entirely of her own compositions. These compositions, including a Sonata in C minor, several shorter pieces (Choral, Bagatelle, Prelude, Legend, Impromptu, Scherzo), Three Concert Studies, and Spanish Caprice, all with traditional style and content. Miss Delfin played with authority, flair, and sensitivity. A. L.

Dyer-Bennet at Midnight

Richard Dyer-Bennet, "the American Minstrel," was heard in a midnight performance on March 2, at Town Hall. He again proved his ability and versatility to the delight of an audience which crowded the hall in spite of the late hour, and in addition to 21 scheduled songs ask for many encores from this imaginative and inspiring artist.

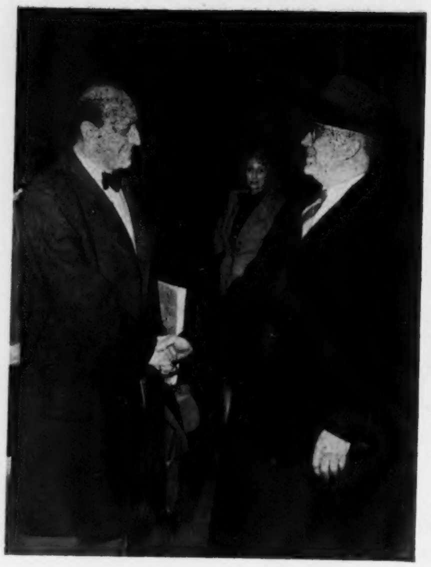
H. W. L.

New Friends Finale

A program made up with exquisite taste, and a performance of the highest standard brought the tenth season of the New Friends of Music to a close at Town Hall on March 3. The Budapest String Quartet gave a beautiful interpretation to the flowing melodies of the Brahms A minor quartet, op. 51, No. 2, especially in the pensive Andante. Schubert's C minor quartet movement, one of the most delectable ever written for string quartet, was played with enchanting tenderness. When Benar Heifetz, cellist, joined the four artists to Schubert's C major cello quintet, that masterwork was brought to life in an ideal interpretation. The warm applause was richly deserved. H. F. K.

Lotte Lehmann in Brilliant Recital

Lotte Lehmann, outstanding interpreter of German lieder, displayed her golden art in a request program in her final recital of the season at Town Hall, March 3. The program consisted of songs of Schubert, Schumann, Brahms, and Strauss. It was a taxing list, but Mms. Lehmann was her usual gracious self, communicating her great art with the feeling, sensitive interpretation and musicianship that she possesses the magic to achieve. The accompaniments were played *par excellence* by Paul Ulanowsky. W. A. T.



CARL BAMBERGER (left)
arriving to conduct the 12th Annual Music Festival in Columbia, S. C., is greeted at the station. The festival takes place from April 8 to May 4, and will present the world premiere of Ernst Bacon's Ford's Theatre Suite, Hindemith's Matthis de Maler, the Firebird Suite by Stravinsky and a concert performance of Die Fledermaus, with Ralph Herbert, Margarete Piazza, Graziella Rivera, Thomas Hayward, Carlos Alexander. Other soloists will be Dorothy Kirsten, Alexander Kipnis, John McCrae, Rudolf Serkin, Gerald Warburg.

Horowitz Scintillates

Even words like "prodigious" and "monumental" fail to describe the astounding virtuosity of pianist Vladimir Horowitz as demonstrated in the first of his three concerts in Carnegie Hall, March 4. Almost terrifying in its force and power was his exposition of many passages in Liszt's Sonata in B minor, music often seemingly little more than bcmbast. This followed the opening groups of three Sonatas by Scarlatti, and three Songs Without Words (Nos. 33, 36, 40) by Mendelssohn, miniatures of pianistic perfection. Ten Preludes, Op. 38, by Kabalevsky, given for the first time in Carnegie Hall, carried on the Liszt mood of piano rhetoric. In the Chopin group, while Horowitz's epic performance of the A-flat major Polonaise was one to end all such readings of the work, the beauty and understanding with which he endowed the two Noctumes (E minor, Op. Posthumous and F-sharp major, Op. 15, No. 2) remain in the memory. That can be said also of his group of three brief encores, concluding with the artist's arrangement of The Stars and Stripes Forever, which sounded almost as if Sousa's whole band were on stage. The sold-out house was loath to stop applauding and cheering Mr. Horowitz and the magnitude of his musicianship. A. L.

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Goossens to Conduct in Australia

Eugene Goossens, musical director of the Cincinnati Symphony Orchestra, has been invited by the Australian Broadcasting Commission to conduct concerts in Australia in the spring. This will be his first visit "down under." He will direct a minimum of 22 concerts in Australia's principal cities, including Melbourne, Brisbane, Sydney, Adelaide and Perth. Mr. Goossens will fly to Sydney directly after the Cincinnati season, by way of London, which he has not seen since September 1939.

His Australian programs will feature works by many English and American composers: Elgar, Vaughan Williams, Delius, Piston and others.

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IN SCHOOLS AND STUDIOS

Peabody Summer Courses Announced

Reginald Stewart, director of the Peabody Conservatory of Music, Baltimore, announces a summer course, June 24 to Aug. 3. It will be managed as formerly by Frederick R. Huber and the faculty will consist of members of the conservatory staff, assisted by teachers of the preparatory department and guest teachers on specialized subjects. Pupils are accepted in all grades and branches and this season the faculty will be greatly enlarged and the curriculum broadened. Courses include group piano demonstration under Joyze Sutherland, who studied piano methods with Olga E. Prigge, conductor of the piano classes in the Cincinnati public schools; a class in operatic training under Dr. Ernest J. M. Lert, for many years stage director of the Metropolitan Opera and later artistic director of the Cleveland Stadium Grand Opera. All courses at the Peabody Summer School are especially adapted to a short session and are designed to give teachers and students who cannot study during the winter opportunity for advancement and acquaintance with recent music developments, and to give regular students means for review and better preparation for winter work. Arrangements are being made by Mr. Huber to have members of the summer school faculty again give Sunday evening concerts.

Phila. Conservatory Concert

The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, presented the third faculty concert on March 11 in the Barclay Ballroom, Philadelphia. Those appearing were Carolyn V. Diller, soprano; Marian A. Bradley, alto; Dorothea Persichetti, Mario Ezerman Drake and Allison R. Drake, pianists; Boris Koutzen, violin; Samuel Roens, viola; Elsa Hilger, cello. The fourth in the series is scheduled for April 16, featuring contemporary chamber music, with Gabriel Hunt, contralto; Mr. Koutzen, violin; Vincent and Dorothea Persichetti, pianists; Jane Jurrjen, accompanist; and a quartet (Mr. Koutzen, first violin; William Bless, second violin; Samuel Roens, viola; Elsa Hilger, cello) which will play Vincent Persichetti's Second String Quartet. These concerts are in memory of M. Sophia Ezerman.

Recital at Dornay-Culp Studios

A students' recital at the Dornay-Culp Studios, Feb. 17, presented several pupils of outstanding merit in a program of song and arias. New to the audience was Dorothy Siegfried, a contralto with a rich quality of tone and a promising interpretative gift, who was heard in Printemps qui commence, from Samson and Delilah, and songs by Bridge, Carpenter and Buzzi-Peccia. Two young and charming sopranos, also making early concert appearances were Daphne Stones and Peggy Horan. Both displayed clear, sweet voices of good range and excellent comprehension of their varied song-selections.

José Fernando awakened the enthusiasm of his hearers with dramatic singing in his group of Storace and Richard Strauss. Later the tenor added interesting numbers in French and from the popular field. Lyric-coloratura Marian Farina was at her vocal best in the Chere Nuit of Bachelet and Schubert, Donaudy and Jerome Kern songs. Her limpid voice took on warm depth without blurring the clarity of diction which is one of the assets of this young singer.

The Gypsy Song ensemble from the second act of Bizet's Carmen concluded the program. Betsy Culp-Dornay at the piano, demonstrated her fine musicianship and impeccable taste.

M. C.

BUY VICTORY BONDS

TERRY LAUREN

Terry Lauren, coloratura soprano, gave a recital on March 3 at the studio of her teacher, H. Maurice-Jacquet. Two Mozart arias showed her at home in this demanding medium, and in J. Strauss' Tales from the Vienna Woods and the Verdi aria Caro Nome she displayed pure tones in flute-like trills. Numbers of Gounod, Debussy, Jacobson, Liadoff, Warford, Thayer, Strickland and Lehmann served further to show the natural quality of her voice and its wide range. Mr. Jacquet was at the piano.

D. B.

Werrenrath Pupils' Recital In Washington

WASHINGTON, D. C.—Reinald Werrenrath presented his advanced pupils at the Washington Musical Institute, Inc., on Mar. 3 in a program which featured the Liza Lehmann song cycle, In a Persian Garden. Mr. Werrenrath himself joined his pupils—Minnie Iverson, soprano, Frances Smith, contralto, and Wilfred Pelletier, tenor—in the performance of this work. It was the first time it had been heard in Washington for many seasons. The first half of the program brought numbers sung by Maurice Siler, tenor; Pauline Davis, soprano; Tom Rider, baritone; Dorothy Simmons, soprano; Delmer S. Fahrney, Jr., baritone; Jean Hurd, soprano; Myrtle Mead Paulson, mezzo-soprano; Betty Lou Trowbridge, soprano and Jene Archer, baritone.

NYSTA Concert

The second in a series of Student Artists' Concerts (ninth season) was presented under the auspices of the New York Singing Teachers Association in the auditorium of the Dalcroze School on March 1. Three young singers appeared—Ruth Reiman, soprano; Ruth Sitler, contralto, and John Bacon, baritone.

Miss Reiman, the possessor of a clear, pleasing soprano voice of good proportions, sang a group of Handel, Schumann and Brahms compositions and four songs by Arne, J. Wolfe, Watts and Zimbalist in English with effective interpretative style and excellent diction.

Miss Sitler presente dsongs by Torelli, Handel, Richard Strauss, Fourdrain, LaForge, Alberti and Bridge. She is a serious young artist and her voice is particularly impressive in the upper register; her intelligent manner of song projection was noteworthy.

John Bacon, who sang an interesting group of songs by Tchaikovsky, Flegier, Glinka and Koenemann—three of these in Russian—gave evidence of a generally mature artistry and a rich, smooth-singing baritone voice with some especially fine low tones. He added a second group of songs by Hageman, Chadwick and Martin in English. Compositions by three NYSTA member-composers were included in the program. Solon Alberti, at the piano, played commendable accompaniments for the three singers.

L. C.

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Detroit Convention Charts Post-war Music

(*Continued from page* 5)

elected: President, Russell Morgan, Cleveland; Vice-President, Homer G. Mowe, New York; Secretary, Wilfred Bain, Denton, Texas; Treasurer, Raymond Kendall, Ann Arbor; Ass't Treasurer, Oscar Demmler, Pittsburgh; Editor, Theodore Finney, Pittsburgh. George McManus, University of California, Leland Coone, University of Wisconsin and Barrett Stout, Louisiana State University, were elected to the Executive Committee.

N.M.C. Plans Music in Hospitals

On the evening of Feb. 20 the meeting of the National Music Council took place with its President Howard Hanson in the chair. Twenty-three member organizations were represented.

Mrs. Ava Comin Case, Chairman of Committee on the Use of Music in Combatting Juvenile Delinquency, gave a splendid report; other member-organizations reported activities. Dr. Hanson spoke of the work planned for the Committee on the Use of Music in Hospitals.

The Council voted to assist the Metropolitan Opera Guild in its national voting campaign to determine the six most popular operas, which will be presented and broadcast by the Metropolitan Opera Company next season.

The shortage of records and of sturdy play-back machines for use in educational institutions was discussed and means will be sought to remedy this condition. Also piano manufacturers were urged to produce an upright which will stand up under the heavy usage of music schools, the present spinet type being sometimes inadequate, as many instruments go to pieces after a year or two of use.

Member organizations were urged to make more extended use of the facilities of the Council in the solving of their problems. President Hanson called for the prompt sending in of discussion subjects for consideration at the General meetings of the Council.

N.A.S.M. Discusses Post-War Problems

The National Association of Schools of Music, accrediting body for educational institutions in this field, convened in its 21st annual meeting on Feb. 19-20. Official delegates were the ranking officers of more than 150 of the leading schools of music, colleges, and universities from all parts of the country.

Dean Donald M. Swarthout, University of Kansas, was re-elected president of the organization. Burnet C. Tuthill, Director of Music at Southwestern College, Memphis, Tenn., and Director Albert Riemenschneider, of the Baldwin-Wallace Conservatory of Music, Berea, Ohio, were re-elected Secretary and Treasurer, respectively. Regional vice presidents include Victor L. F. Redman, Ithaca College; Karl Kuersteiner, Florida State College for Women; Arthur Becker, DePaul University School of Music, and Max van Leuwen Swarthout, University of Southern California.

Prominent in the discussions were practical problems confronting the schools in the post-war era, including educational and vocational guidance for the returning veteran, secondary school music curricula, teachers colleges and state certification requirements, teaching loads, graduate curricula, and the library.

Dr. Howard Hanson, past president of the Association and head of the Eastman School of Music, made a presentation of the new proposals of the Harvard University Committee on General Education, with its applications to the field of Music, concluding that there had been no adequate consideration of this important field by the Harvard group.

N.A.T.S. Reports Growth

The first annual business meeting of the National Association of Teachers of Singing took place on Feb. 23. This was followed by the organization's first banquet. Both events were well attended and enthusiasm ran high. At the business session the various reports revealed a tremendous growth of the Association during the past two years, both in increased membership and in national and regional activities.

Newly elected and re-elected executive and field officers were as follows: President, Leon Carson, New York; Vice-Presidents, Richard DeYoung, Chicago, and Homer G. Mowe, New York; Secretary, Walter Allen Stults, Evanston, Ill.; Treasurer, Carl Gutekunst, New York; Registrar, Grace Leslie, New York. Regional Governors — Eastern, Bernard U. Taylor, New York; Southeastern, Clifford E. Bair, Winston-Salem, N. C.; Southern, J. Oscar Miller, Chattanooga, Tenn.; Central, E. Clifford Toren, Chicago, Ill.; Northern, Helen Steen Huls, St. Cloud, Minn.; Southwestern, Albert Lukken, Tulsa, Okla.; California-Western, Mme. Ruth Miller Chamlee, Los Angeles, Cal.; Northwestern, Charles Wilson Lawrence, Seattle, Wash.

At the banquet a unique procedure was followed in that the speech-making was confined to members of the Association, including retiring President Wilcox, President-elect Carson, Ruth Miller Chamlee, Cameron McLean, Bernard U. Taylor, Frederick Protheroe, Walter Allen Stults and others.

A.M.S. Elects

The American Musicological Society held its annual meeting on Feb. 23 and 24. Its opening session in the English Room of the Hotel included the reading of the following papers: The Two-part Motets of the Roman de Fauvel, by Conrad H. Rawski of Ithaca, N. Y.; The Earliest Theoretical Source on the Use of Score Writing in the 16th Century, by Edw. E. Lowinsky, Black Mountain, N. C.; The Great Internationalist of the 16th Century—Phillipe de Monte, by Paul M. Oberg, Minneapolis, Minn.; Guglielmo Gonzaga and Palestrina's Missa Dominicalis, by Oliver Strunk, Princeton, N. J.; The Devil to Pay—Genesis and Influence of a Ballad Opera, by Walter H. Rubsamen, Los Angeles, Cal.

Other events included a concert of Chamber Music and a joint meeting with the M.T.N.A. At a Sunday afternoon session the following papers were read; The Development of the Leading-motif in Gregorian and Synagogal Chant, Eric Werner, Cincinnati, O.; In Defense of Neapolitan Opera, Donald Jay Grout, Ithaca, N. Y.; Martin Luther's Significance from Musical-Historical Point of View, Paul Nettl, Princeton, N. J.; Bach's Two Fugue-types, Geo. Sutherland, Cambridge, Mass.; Ups and Downs in One Hundred Fifty Years of Haydn Research, Karl Geiringer, Boston, Mass.

At the annual business meeting of the Society the following officers were elected: Charles Seeger, President; George S. Dickinson, Vice President; Paul Henry Lang, Treasurer; Gustave Reese, Secretary; Helen Hewitt, Otto Kinkeldey, Walter H. Rubsamen, Oliver Strunk, Members-at-Large.

Social Life at Convention

Among scheduled dinners and luncheons which accelerated the social life of the convention were Pi Kappa Lambda, Walter Allen Stults, President-General; the National Federation of Music Clubs, Mrs. Guy P. Gannett, National President, presiding, with an address by Chas. J. Child, Dep't of State, Washington, D. C., and piano solo by Carlos V. Sanchez, Ithaca, N. Y.; Smoker, Phi Mu Alpha, Sinfonia, Alvah A. Beecher, Supreme President, Moscow, Idaho; Sigma Alpha Iota, Kathleen Davison, National President, Des Moines, Ia.; Mu Phi Epsilon, Ava Comin Case, National President, Ann Arbor; Michigan Music Teachers Association, Roy Underwood President, Michigan State College, Lansing.

Publishers Give Instructive Displays

A conspicuous feature throughout the period of the convention was a most fascinating and instructive display in the Bagley Room from the leading publishers of music and musical books, as well as other booths of special interest to teachers and musicians in general, including that of Musical Courier.

1947 Convention in St. Louis

The 1947 Convention of the Music Teachers National Association will be held in St. Louis, Mo.

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National Orchestral Assn. Popular with Veterans

The training orchestra of the National Orchestral Association began the second half of the present 1945-46 season on March 1, with rehearsals taking place regularly on Monday, Wednesday and Friday afternoons. The season will end on June 28. Since the close of the first semester, a large number of applications have been received from returning veteran-musicians, who seek reorientation as orchestral players.

Windingstad Scores in Albany

ALBANY, N. Y.—Ole Windingstad scored brilliantly when he conducted the Albany Symphony Orchestra at the Livingston High School on Feb. 26. The first number was the overture to Wagner's Die Meistersinger, in which the themes were lucidly and skillfully revealed. Dvorak's Concerto in B Minor for Cello and Orchestra had Margo Werle as soloist, showing technical excellence, sensitive interpretation and beauty of tone. In the Brahms Symphony No. 4 in E Minor Mr. Windingstad's analytic mind, insight and magnetism were again to the fore in a notable performance.

On March 11 in Poughkeepsie Mr. Windingstad conducted the Dutchess County Philharmonic in Grieg's A Minor Piano Concerto with Dr. Charles Gilbert Spross, soloist.

HENRY S. LEAKE.

RUTH KISCH-ARNDT, contralto, who gave an all pre-Bach concert in Town Hall in January, will tour next season in programs of early composers. Mme. Kisch-Arndt is a faculty member of the New York College of Music. (Photo by Helen Merrill.)

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